

MUSICAL AMERICA

Vol. XXIX. No. 5 NEW YORK

EDITED BY

John C. Freund

NOVEMBER 30, 1918

\$3.00 per Year
15 Cents per Copy

26 STATES NOW ORGANIZED FOR LIBERTY SINGING

Promotion of Community Singing in Every State Undertaken by Council of National Defense — Work Began in July — One Hundred and Eighty Choruses Reported From Wisconsin — Other States Show Rapid Spread of Movement — "Singing Is a Great Socializing Force," Says National Field Director

SYSTEMATIC organization of the singing forces of this country as a vital agency in welding the nation together has been undertaken by the Field Division of the National Council of Defense through the various State councils. Under a recently formulated plan of this division a musical director is being appointed in each State, through the State Council and the State division of the Woman's Committee, whose duties will include forwarding the work of chorus organization, directing the attention of local choruses to the best music available and advising them generally.

Three or four State councils, notably the councils of Connecticut and Wisconsin, had undertaken this work prior to the official endorsement given during the summer by the national body. The first bulletins went out from the offices of the National Council on July 15. On Aug. 15, after a conference with several musical directors in the different States and others of experience in the community chorus movement, a second bulletin on the choice of song books and song sheets was issued. Almost immediately the different States began to report the organization of choruses, and since that time twenty-six States have been organized, the greater number showing astonishingly fine results.

Wisconsin has already reported 180 choruses in that State; Connecticut is next in line with more than 100 choruses; seventy have been reported from Missouri and sixty from Georgia.

In a circular letter sent out to the members of the State councils by Grosvenor B. Clarkson, director of the Field Division, Mr. Clarkson says that "singing is proving itself to be not only a valuable asset in any speaking campaign, not only the means of securing the success of many a patriotic celebration, but also a great socializing force, making more real our solidarity. Song is one of the agencies through which the community councils are welding the nation together."

State Organization

The plan recommended for the organization of choruses in the various States includes the following recommendations:

"That the State musical director should make plans for the organization of Liberty Choruses as a regular State council activity, organizing Liberty Choruses through the local Councils of Defense or local units of the Woman's Committee. We urge that the work be organized in this fashion rather than merely encouraged or advocated by the State council and left to voluntary organizations.

"The State council organization is in most cases well fitted for this task. Community councils are potential choruses. The organization of any State makes it possible to find chorus leaders and secure groups of people for them to begin their work with, with a minimum of waste effort.

"The State musical director, while



MERLE ALCOCK

American Contralto Whose New York Recital on Monday Again Established Her Right to Stand Among Our Leading Concert Artists. (See Page 15)

arranging to organize Liberty Choruses as a part of the State council organization, should, nevertheless, consult with the leaders of existing musical organizations to secure their advice and support.

"Community singing is in itself nothing new. Various voluntary agencies have been working with it for a long time. The advice of these organizations should be sought, and they should be made to realize that the State council is not trying to put them out of business, but intends rather to give them a chance to continue their work with the backing of the State authorities. They can be made to see that they can organize community singing more successfully if it is known to be war work backed by the Council of Defense system. The utilization and leadership of such organizations offer a State musical director a real problem in co-ordination.

"The State musical director should make every effort to bring both men and women into the work. Liberty singing cannot be conducted with full success without both men and women joining in it. This fact should be kept in mind in all local organization.

"The plan of State organization may be so drawn that local councils can organize their choruses without waiting for a visit from the State musical director. Each chorus should, however, be registered at the office of the State musical director as soon as formed, and should receive from him a certificate of enrollment. The more traveling the State musical director can do to advise local choruses, the better."

The men and women who have been appointed in the twenty-six States al-

[Continued on page 2]

HAMLIN TO HEAD A NEW AMERICAN OPERATIC VENTURE

Plan to Present Native Singers in Works Mainly by Native Composers Soon to Be Launched — New York to See Preliminary Season — Director Is Assured of Ample Financial Backing — Will Not Conflict with Répertoires of Existing Opera Companies

THE patriotic wave which has swept the country, more particularly since the cessation of hostilities and the probability that peace may soon be declared, is finding expression not only in political, industrial and commercial life, but in the musical world. The question is being asked: "What can we do to further the aspirations of our composers, to give better opportunity to our own singers and players and also to take up the mooted question as to whether it is proper, when things settle down, for thousands of our young people to rush to Europe for a musical education, as to whether the time has not come to take a decided stand in the matter?"

For some time past, as it is known, various efforts have been made in the direction of giving opera with American artists and also producing the works of American composers.

It is understood, on information which is considered reliable, that an organization is now in process of formation, to be composed of American singers, particularly with the view to give light opera, opéra comique and to make a distinctive feature of the production of works, not musical comedies, by American composers.

It is believed that the time is ripe for such an enterprise. The prime mover in this organization is George Hamlin, an American tenor of established reputation, with a large popular following. It is said that Mr. Hamlin has already secured practically unlimited financial support from some prominent business men and financiers who are interested in the proposition he has made, and that the first preliminary season, for which preparation is now being made, will be given in New York next April.

The new organization will not attempt to give any of the operas which are in the répertoires of any of the existing operatic organizations. As said, it will work more in the direction of the production of new works by American composers.

As impresario and manager of such an organization, probably no one is more fitted than Mr. Hamlin. He has had a long experience as a singer, has won a national reputation as an artist of the first rank, whether in operatic or concert work; indeed, his concerts have been always favorably reviewed as representing a high standard of musical value. Mr. Hamlin has, furthermore, had business experience. He has been a manager. He has had control of theaters. He is associated with leading members of the dramatic profession, stands well. His personal character and life are above reproach. In a word, he is a representative American in the best sense, and has won a name which is a tower of strength in itself.

When Mr. Hamlin was interviewed he expressed surprise that the news of the

[Continued on page 2]

26 STATES NOW ORGANIZED FOR LIBERTY SINGING

[Continued from page 1]

ready organized under this plan include many of those who have in the past earnestly advocated the advantages of community singing. The list names these directors:

C. Guy Smith, Montgomery, Ala.; Fred G. Smith, Fort Smith, Ark.; Conrad Mills, Phoenix, Ariz.; Milnor E. Gleaves, Denver, Col.; James S. Stevens, Hartford, Conn.; Susan Dyer, Winter Park, Fla.; Mrs. Armond Carroll, Atlanta, Ga.; Robert T. Blair, Pocatello, Idaho; Mrs. Harry Hart, Chicago, Ill.; Frederick R. Huber, Baltimore, Md.; Major Henry L. Higginson, Boston, Mass.; Mrs. F. W. Nichols, Houghton, Mich.; Leopold Brunner, St. Paul, Minn.; Mrs. W. D. Steele, Sedalia, Mo.; E. J. Walt, Lincoln, Neb.; Mrs. F. W. Tooker, East Orange, N. J.; Wade R. Brown, Greensboro, N. C.; Frederick Holmberg, Norman, Okla.; Mrs. Charles H. Castner, Hood River, Ore.; John F. Braun, Philadelphia, Pa.; I. Milton Cook, Nashville, Tenn.; Edward P. Kimball, Salt Lake City, Utah; Dr. Mercer, Richmond, Va.; Mrs. Flora Williams, Wheeling, W. Va.; Prof. E. B. Gordon, Madison, Wis.; Walter Burr, Topeka, Kan.

Local choruses or persons who wish to co-operate with their State council in organizing local choruses may communicate with these State directors for information and aid concerning their problems. As additional directors are appointed for other States their names will be given in MUSICAL AMERICA, so that all those interested in community singing may be kept in close touch with the latest developments in their own State.

STAMLIN TO HEAD A NEW AMERICAN OPERATIC VENTURE

[Continued from page 1]

contemplated organization should have gotten out, as he said his plans were not yet matured. He admitted, however, that he had had the plan in working for some time, that he had already secured substantially unlimited backing for the enterprise, that he expected to open in New York next spring with a short season and that he believed that the psychological time had come for such an undertaking, especially as he was convinced this country was facing a period of unprecedented prosperity. He said that as soon as his plans were further advanced and the details had been worked out, he would make a full statement to the press.

"PIEDIGROTTA" CONTEST PROVES INTERESTING

A picturesque event took place in Carnegie Hall on Saturday evening, Nov. 23, when Alfredo Salmaggi conducted the "Piedigrotta" song contest. The Piedigrotta was held in commemoration of a Neapolitan custom which decrees that a fête shall be held annually on the night of the Feast of the Madonna, in which the most popular songs offered by the contestants shall be selected by the populace. The songs adjudged best are sung all during the year.

Messrs. Caruso, Scotti and Amato were the judges in the New York Piedigrotta. An orchestra of thirty-five men, conducted by Mr. Salmaggi, editor of *Music and Musicians*, accompanied the three singers who introduced the dozen new songs. As may be imagined, no enthusiasm was missing. The singers were Mme. Emilia Vergeri, Adele Manna and Mr. Sciarretti.

The prize-winning composers are as follows: G. Podenzana, R. Nicosia, F. Siragusa, A. S. Ruffo, G. Lo Verde, A. Galatola, E. Castellucci, S. A. Ruffo, G. Podenzana, A. Palumbo, A. S. Mario, C. Maffei.

Bonnet to Give New York Recital on Dec. 7

Joseph Bonnet, the French organist, will give his only New York recital on Saturday evening, Dec. 7, at Aeolian Hall. In response to many requests, he will play the *Fantasia and Fugue on the Choral*, "Ad nos ad salutarem undam," by Liszt. The program will also contain works by Bach, Purcell, Gullmunt and three by the artist himself.

TWENTY PER CENT. TAX ON CONCERT AND OPERA ADMISSIONS IS DEFINITELY CRUSHED

As "Musical America" went to press, a bulletin was received from its Washington bureau to the effect that the proposed twenty per cent tax on concert and opera admission tickets had been definitely removed from the new war revenue bill by the Senate Finance Committee. This action brings to a successful conclusion the fight waged before the committee for the elimination of the proposed burdensome tax, by Milton Weil, representing the Musical Alliance of the United States and the National Musical Managers' Association of the United States. It is understood that the prevailing ten per cent tax will be retained until the end of the Government's fiscal year, June 30, 1919, when it will probably be eliminated entirely.

RABAUD INTERPRETS SAINT-SAENS FINELY

Third Symphony and Schubert's "Unfinished" on Program of Striking Contrasts

BOSTON, Nov. 23.—For the third concert of the Symphony Orchestra, Mr. Rabaud chose two strongly contrasted Symphonies and a Concerto. The symphonies were Schubert's "Unfinished" and Saint-Saëns' Third, the contrast being between Schubert's simple and direct lyricism, his frank reliance upon the emotional appeal of pure melody, and Saint-Saëns' intellectual and sophisticated musical design. The critic of the black walnut period, who said that Franck's symphony was not a real symphony because the score called for an English horn, an instrument never before used in the symphony, would certainly have denounced Saint-Saëns for including not only an organ but a piano in this work. Saint-Saëns is at heart a classicist, however, despite his modern form and instrumentation, and the appeal of the greater part of this music is intellectual rather than emotional. Imaginative pages were not lacking, however, particularly in the *Adagio* and in the final *Maestoso* with its stirring blasts of brass. This symphony has been played in Boston before, but never in so interesting and imposing a manner as under Mr. Rabaud's baton. Schubert's Symphony was read with characteristic French taste—the melodies were not dragged or made unduly sentimental, but were played with sincerity and beauty of tone.

Olga Samaroff was the soloist in Grieg's Piano Concerto. There are musicians who scoff at this work, and would like to have it put on the shelf, but they did not make much headway in their cause at this concert, for the gay rhythms and romantic harmonies more than made up to most of the audience for any lack of intellectual "stunts" in the way of development. Mme. Samaroff played the concerto with sympathetic understanding. She gave the many purely lyric pages their poetry, and the delightful rhythms their zest.

Roland Hayes, tenor, assisted by William Lawrence, pianist, and a small orchestra of players from the Boston Symphony Orchestra, directed by Frederick L. Mahn, give a concert in Symphony Hall on Nov. 21. Mr. Hayes's songs were "Day-Break," Mabel Daniels; "My Love Is Like a Cry in the Night," Douglas-Holt; "Cielo e Mar," from "Gioconda"; "Ah! Moon of My Delight," Lehmann; "Le Rêve," from Massenet's "Manon"; "Clair de Lune," Fauré; "Si tu le veux," Koechlin; "Twilight," Katherine Glen; "Kiss Me Good Night," John H. Denscore; and a group of Negro Spirituals arranged by H. T. Burleigh. Mr. Lawrence played a Chopin group, and pieces by MacDowell, Debussy and Cyril Scott. Mr. Hayes fortunately has the courage to vary his programs from the conventional formula. Thus he began with American songs, instead of leaving them for a group at the end; also, feeling that the accompaniment of a piano alone is insufficient in a large hall, he was at pains to have the accompaniments of most of his songs orchestrated, and engaged an orchestra of symphony men to play them.

Mr. Hayes's public is growing very rapidly in the few years he has been

singing in Boston, and his success is well deserved, for it is based on genuine musical ability. His voice is unusually rich and mellow, and he sings with delightful sincerity. C. R.

At her recent recital here Rosita Renard played with great brilliance and with remarkable delicacy of tone and shading. Her touch was musical and happily she was content to have the piano a piano, not trying to imitate an orchestra with full percussion section. As might be expected from a South American, Miss Renard was in sympathy with Spanish music and gave a spirited rhythmic performance of Albeniz's "Triana."

Admirers of Josef Hofmann applauded him long and loudly at his recital in Symphony Hall. Mr. Hofmann's program was a conventional one, from Handel to Liszt, with an "Orientale" by Stojowski for the only contemporary work. The audience was satisfied, however, and perhaps even preferred Mendelssohn's "Spring Song" as one of the encores to something less familiar. Mr. Hofmann received his usual ovation at the end of the program and obligingly gave his hearers at least half a dozen extra numbers.

Music and speaking had equal shares in the first Greater Boston United War Work Rally in Symphony Hall on Nov. 10, for in complement to the two principal speakers were Arthur Hackett, tenor, and the Apollo Club, conducted by Emil Mollenhauer.

Mr. Hackett contributed two groups of songs, all of a patriotic nature, which the audience received with great enthusiasm. The Apollo Club sang "The Americans Come," by Fay Foster, in an arrangement for men's chorus, piano and organ; also, with great effect, the "Prayer of Thanksgiving," a Netherlands folk-song, which was sung by the boys at Camp Devens when A. T. Davison was song leader. CHARLES ROEPPER.

French Celebrate with American Songs

PARIS, Nov. 18.—The population of Paris, after an imposing celebration of the liberation of Alsace and Lorraine, turned out again last night and crowded the streets, particularly the important boulevards, which were lighted in full glory as in times before the war. Until long after midnight this morning voices in laughter and song filled the air. They sang not only French tunes and English songs, but American favorites like "Over There" and "Dixie."

Work by Harold Morris to Be Played by Ysaye and Stransky Forces

Among the American works to be featured by leading orchestral organizations is a Symphonic Poem by Harold Morris, the New York pianist-composer. This will be first presented by the Cincinnati Orchestra, under the direction of Eugen Ysaye, at its first pair of concerts scheduled for Nov. 29-30. This work, which is scored for full orchestra and is based on a Tagore poem, has likewise been selected by Mr. Stransky, and will be heard in New York, Feb. 13-14. Oliver Denton, pianist, has chosen part of Mr. Morris's First Sonata for his Aeolian Hall recital on Nov. 30.

Four musicians appear in the list of deaths officially reported this week. Dead of disease are M. W. Bennett, Frederick, Md.; Harry E. Ewing, Chicopee Falls, Mass.; and Raymond W. Bodder, Bethlehem, Pa. Harry Walter Schulz, Jackson, Mich., is reported killed in action.

NEW TAX DECISION FAVORS ORCHESTRAS

Symphony Societies to Be Exempt in Ruling Made by Finance Committee

WASHINGTON, D. C., Nov. 27.—The new draft of the war tax bill just completed by the Senate Finance Committee and to be reported back to the Senate immediately upon its reassembling in December, makes important changes in the admissions tax schedule of the measure, substituting a tax of one cent on each five cents, or fraction thereof, paid for concert or amusement admissions for the proposed tax of two cents on each ten cents paid, except where performances are given for charitable or religious purposes, in which case there is to be no tax.

The most important change in this section of the bill, however, is the relief from taxation of any kind of all "organizations conducted for the sole purpose of maintaining symphony orchestras and receiving substantial support from voluntary contributions," or on concerts and performances of all kinds given for the exclusive benefit of persons in the military or naval forces of the United States.

The elimination of the admissions tax on performances given by symphony orchestras, where such orchestras are partly supported by voluntary contributions, was one of the changes strongly advocated before the finance committee by Milton Weil, who represented the Musical Alliance of the United States at the hearings on the bill. A. T. M.

SINGS POILUS' SONGS

Yvette Guilbert Reveals Her Rare Art in a Fine Program

Again showing her imitable ability to vignette French popular songs, Mme. Yvette Guilbert continued her Sunday night series at the Maxine Elliot Theater with a program of "Chansons des Soldats de France." With a spirit exceedingly wise in the things of youth, the *diseuse* gave numbers ranging from the "Gentils Gallant Aventureux" of Jeanne d'Arc's time to the laments of the Brittany fisher-folk, found in the "Les Quatre Frères et l'Élla," the patriotism of "Le Chant du Départ," which shares equal popularity even with the "Marseillaise" among the French soldiers.

Apparent in her choice of this program, too, was that subtle ability to analyze and visualize, and that—in this case—delightful erudition found in her choice of numbers, which shows acquaintance with the whole historical gamut of folksong. Her "Quand le marin revint de guerre" was a fine revelation of the *diseuse* in her serious mood, while "La Ballade Comique du Franc-Archer" gave her the occasion to be charmingly boisterous. The other numbers included "Marlborough s'en va t'en guerre," and "En Passant par la Lorraine," from the Louis XVI period; "La Légende du Conscript," and "Le Petit Mathieu," from the Napoleonic epoch.

She was assisted by Emily Gresser, who brought a sympathetic touch and a pleasing technique to the interpretation of four interesting groups of violin works. F. G.

At the *Globe* concert at the Wanamaker Auditorium, New York, on Monday, Nov. 11, Gordon Kay, the young American baritone, was one of the soloists, and gave admirable performances of David Guion's setting of "Nobody Knows de Trouble I Sees" and Frederick W. Vanderpool's "Values."

Reed Miller Sees Opportunity for Great Oratorio Revival

Distinguished Tenor Asks Conductors of Oratorio and Choral Societies How They Are Going to Utilize Material That Will Return from "Singing Army and Navy"—Greatest Chance for Constructive Work the World Has Seen, He Believes—Suggests That European Musicians in This Country Return Home and Renew Acquaintance with Their Own People

EVERY American soldier or sailor who has learned to sing during his months of service with the colors will find a welcome waiting for him in the oratorio society or choral organization of his home town, if a plan suggested by Reed Miller, the distinguished singer of oratorio, is carried into effect.

Mr. Miller points out the fact that thousands of American soldiers will, in the next few months, be returning to their homes—men who have been taught in camp that singing is quite as essential a part of the soldier's equipment as his rifle. It rests with the conductor of oratorio societies and of men's singing clubs to see that these voices are brought into their organizations, Mr. Miller believes, and if this is done it will mean the greatest impetus that could be given music in this country.

"Never before has music been recognized in America as it has been during the war just ended," Mr. Miller said. "Do you realize that hundreds of thousands of soldiers have for the first time in their lives learned the joy of creating music, of participating in its production, instead of being merely listeners? Now, what is the sense in letting all this ability, this newly-awakened power, go to waste? And that is what will happen unless the leaders of choruses are awake to their opportunity and go to work in systematic fashion to bring these new singers into their organizations."

"Some one may say, 'But we only had four men go from our town.' Very well, suppose that is the case. But how many men went from your county? You must remember they will all come in if they really want to sing, no matter how great the distance, and it is for the conductor to give them the opportunity. I hope that every choral leader and oratorio conductor in this country will, during the next few weeks, find out how many men went from his city or village or county, as the case may be, and be ready, when those men come back, with an invitation to them to join their local chorus or oratorio society. If this is done we will have such a revival of the oratorio as has not been witnessed in the world before."

Men Know Value of Singing

"You must remember that these men who come back know the value of singing. They have been like the Negro going along a particularly dark street one night, who was heard whistling with all his might. Some one said to another Negro, 'Sam seems happy, doesn't he?' 'No, boss,' came the answer, 'Sam ain't happy; Sam's jest whistlin' to keep his courage up.' Well, our boys who went into battle singing know that in all the places where it's stiff going it's very necessary to keep one's courage up, and they also learned that singing was the best way to do it. They are going to bring that spirit back with them, and if the musicians at home do not utilize it and turn it toward channels where it can be further developed they will miss the greatest opportunity of their lives."

"Looking at it from another angle, we must remember that these men have been living in an atmosphere vibrant with adventure, with dramatic intensity. They are going to miss this atmosphere when they get back to the placidity of the little home town, and we have got to give them something to stimulate them and keep them happy, something to make the usual round of daily life seem a bit less gray and uninteresting, and they will



Characteristic Home Views of Reed Miller, the American Concert Tenor, Who Projects an Interesting Propaganda for the Revival of Oratorio in America

Photos by Bain News Service

find this change and color in taking part in the production of great oratorios and cantatas.

"Remember, in speaking of this side of music I am not talking to operatic conductors, but to conductors of music that is essentially American-English in its origin, and it is in this form of music that our own men can take part most readily."

Revive Great Oratorios

"The infusion of new blood into their choruses will give conductors the opportunity to revive some of the great works of oratorio that are now lying in disuse on their shelves. Look there, for example," Mr. Miller said, pointing toward a case near the piano. "There are more than a hundred oratorios and other sacred works requiring great choruses. Think what an opportunity conductors have, with all this voice material at hand, for the revival of some of this fine music. The great singers of oratorio have always been drawn from the people, and in the singing army that is coming back we have representatives from every walk of life—material for the finest choruses the world can produce. It only needs careful, individual work on the part of our conductors to secure these men as soon as they return."

When Mr. Miller speaks of the singing army he speaks with authority, for he and his gifted wife, Nevada Van der Veer, have given concerts in nearly every large cantonment in this country, and have heard the men of practically every fighting division as they took their daily lesson from their song leaders.

"People who have never listened to a great choir of male voices, such as the army and navy song leaders direct, have a new thrill in store for them," said he. "The tone is wonderful, and everywhere we observed the spirit that goes to make up a successful chorus—intelligence, enthusiasm and earnestness."

In one of his trips to the camps Mr. Miller had the pleasure last summer of singing at Fort Oglethorpe, Ga., where he was a "doughboy" back in the days of the Spanish-American War.

"We didn't sing in those days, except in the most sporadic fashion," he recounted; "in fact, about all the music one heard on the march was a little occasional whistling. Nothing brought that home to me so vividly as one morning when I stood on the grounds at Fort Oglethorpe and saw the men go swinging by to one of the innumerable lively songs that their leader had taught them. And I realized the advantages they enjoyed over the old, voiceless army of a few years back."

Results of European Influx

Incidentally, Mr. Miller calls attention to the fact that, with the exception of Kubelik and one or two other notables, every European musician of ability is in this country at the present time making a bid, usually a successful one, for

American appearances and American money.

"We have been most generous with all these people, who have been driven to us through the conditions prevailing in their own countries," Mr. Miller says. "We have welcomed them in opera, in concert, in every activity where their art might be used. Now I think it is time that we tell them how glad we shall be to welcome them in tours here a few years later, and allow our own people, the artists who are a part of the fabric of our American musical life, to have the recognition which has had to be given so sparingly during this influx of musicians from the musical centers of Europe. In trying to maintain an international viewpoint we must not do it so thoroughly

CINCINNATI GREETSS YSAYE AND SYMPHONY

Famed Belgian Begins His First Complete Season as Local Conductor

CINCINNATI, OHIO, Nov. 23.—After a long wait on account of prevailing health conditions, the local musical season was ushered in brilliantly by the opening pair of concerts of the Cincinnati Symphony Orchestra, with Jacques Thibaud as soloist, these concerts having been preceded by a recital by that other violin celebrity, Heifetz. That Cincinnati was music-hungry was evident by the big crowds which turned out, especially in the case of the orchestra, at which time our new conductor, Eugen Ysaye, started in his first complete season with the organization after his successful debut at the close of last season. He was warmly and spontaneously received by the audience Friday afternoon. The personnel of the orchestra has undergone considerable change, as has been also the case in most of the other leading bodies of the sort in the country. Whether the changes effected will or will not be of advantage, it is as yet too early to predict. To judge by first hearing, it would seem that the wood-winds and brasses are splendid bodies, and the strings appear to be adequate.

After the playing of the national anthems of England, Italy, Belgium and France, the "Star-Spangled Banner" was given by audience and orchestra, whereupon the chosen program was presented. Outside of the Beethoven Fifth Symphony and Mozart's delicious E Flat Violin Concerto, the presented numbers were hardly up to the standard of the requirements of a modern symphony concert, although considerable interest was taken in the first performance here of

that we eliminate our own people from view, and in many cases it has nearly come to that in the musical world. For this reason I think it would be a graceful and just thing for European musicians to go back home for a time, let their own people once more become acquainted with them, and give our audiences an opportunity to hear more people whose prefixes are Mr. or Miss or Mrs. rather than Mme. or Signor."

Incidentally, there are many audiences that will welcome Mr. Miller and Mme. Van der Veer this year, as they have a Western tour scheduled for January, followed by several weeks' engagements in the South. They will return to New York in time for the March appearance of the New York Oratorio Society, when Mr. Miller will be soloist in the production of the Beethoven Mass in D, which will be given during March.

MAY STANLEY.

Felix Borowski's "Paintings," an effectively instrumented small suite, with a number of clever, if not always highly original, musical thoughts. The concert opened with the popularly effective "Marche Héroïque" by Saint-Saëns, which, from its character, should hardly have been accorded this honor nor perhaps a place upon a symphony program. The same may be said, perhaps with even greater justification, of Chabrier's Rhapsody, "España," the final number.

Thibaud was in splendid form, playing the Mozart Concerto excellently. He played in his usual pleasing and elegant style. Thibaud's other numbers, an interesting "Chant d'Hiver," by Ysaye, and the "Introduction and Rondo Capriccioso" by Saint-Saëns, showed the soloist at his best.

On Wednesday evening Heifetz made his appearance at Emery Auditorium. It was his second appearance in Cincinnati, as he had been one of the soloists with the Symphony Orchestra last season. Heifetz, showed the soloist time was verified Wednesday night.

L. G. S.

Mark of Appreciation Extended to Major Higginson from Concert-Goers

BOSTON, Nov. 23.—Major Henry L. Higginson received a splendid tribute on his eighty-fourth birthday last week, in the form of a testimonial album containing the signatures of more than 4000 people, who in the last thirty-seven years have enjoyed the concerts of the Boston Symphony Orchestra. Slips of a uniform size, bearing the autograph signatures of those testifying to their affection for Major Higginson, are mounted on leaves of Japanese vellum. A letter of greeting, written by Dr. Charles W. Eliot, appears on the first page of the book.

C. R.

Mabel Beddoe, at her recent song recital in Schenectady, N. Y., achieved so pronounced a success that her manager, Annie Friedberg, received an immediate request for a return engagement on Dec. 14.

Chicago Opera Association Inaugurates What Promises to Be Its Most Brilliant Season

Unique and Stirring Allied Patriotic Demonstration at Performance of "Traviata" on Opening Night — Polacco Makes a Profound Impression at Local Début — "Butterfly" Finely Done on Second Evening — Dolci Found "A Superb Example of the Italian Dramatic Tenor" — A Week of Notable Débuts

Bureau of Musical America,
Railway Exchange Building,
Chicago, Nov. 23, 1918.

ALL is well with the Chicago Opera Association. With several members of the organization yet to be heard from, the first week of the season has gone over in superb style. With the exception of Mary Garden, who is still in Paris, the famous stars of last season are back; there are some half dozen others who, unless all signs are absolutely misleading, will have great American reputations before the season is over. For a further cause of exultation, there has been the addition of two conductors of high international repute. Giorgio Polacco, once of the Metropolitan, will direct many of the important Italian performances, and Louis Hasselmans will function similarly in the works of the French school.

The news of the armistice on the other side of the ocean had a pronounced effect on the patronage of the season. It was said in the business department of the company that more season tickets had been sold in the six days following the news than in the six weeks preceding it, wherefore optimism runs high in both the business and artistic arteries of the organization, and musical Chicago has settled down for a notable season. If a prediction may be offered so early in the series, the season, judged by the standards of the opening week, will be the most brilliant that has been seen since the company was organized in 1910.

Certainly everyone was happy in the Auditorium on the first night, Monday, Nov. 18. If there were any unhappy ones, they were the hundreds of prospective patrons who failed to gain admission. The audience that crowded the big theater was enthusiastic with the enthusiasm which is provoked only by the opening night of a grand opera season. As if the opera itself, the venerable but well loved "Traviata" were not enough to stir the crowd, the performance just before the third act resolved itself into an Allied patriotic demonstration of extra high tension.

A Brilliant Cast

Of the opera cast, there was Amelita Galli-Curci, loveliest and greatest of the coloratura sopranos; Riccardo Stracciari, mighty among baritones; Guido Ciccolini, who would seem to be a genuine find for the tenor section; and the conductor, Polacco, who on this night, and still more on the second night, proved himself to be a sensation. An extra degree of local interest was given by the débuts of two Chicagoans, Beryl Brown, soprano, and Sylvia Tell, *première danseuse*.

It was, however, the patriotic demonstration which capped the climax of the evening. At a given signal, a procession of conductors wound its way into the orchestra pit. It was headed by Cleofonte Campanini, who was followed by Polacco, Hasselmans, Giuseppe Sturani and Marcel Charlier. The curtain was raised on the full chorus, and six principals, each in national garb, appeared one by one to sing his or her national anthem, each singer being directed by a different conductor. To catalogue them in order, they were Auguste Bouilliez, one of the new-coming baritones, with the Belgian "Brabançonne"; Riccardo Stracciari, with the "Garibaldi Hymn"; Lucien Muratore, a mighty personality, with the "Marseillaise"; Tamaki Miura, with the Japanese hymn; Cyrena Van Gordon, with "God Save the King"; and as a climactic finale, the "Star-Spangled Banner," with Galli-Curci, the chorus and the audience all striving to outdo each other. Though some of the singers represented the nations only in a Pickwickian sense, it was an Allied demonstration worth the hearing.

Galli-Curci has sung the role of *Violetta* many times here in the last two years, but she never sang it any better than she did on this occasion. In the interval since her last appearance here her voice has become distinctly warmer, and she has developed some entirely logical ideas about interpretation. She will never be a dramatic singer in the ordinary sense of

the term: that lovely, floating tone will never be an overwhelming tonal tumult. But she interprets music and interprets text; she stresses a word, accentuates a phrase until those who do not talk the Italian language get a reasonably clear idea of what she is attempting to convey. It is the next best thing to singing English.

Ciccolini is a boyishly handsome young tenor, with a lovely, fresh, glowing voice and an engaging manner. He was perhaps a little nervous at the beginning. Many an older artist has suffered the same fate. When he regained command of himself so that he was in accord with the pitch of the music, he sang the rôle of *Alfred* in an entirely romantic, manly and winsome manner. He was unquestionably a vast improvement over all the lyric Italian tenors that have been with the company since its foundation.

Stracciari Scores

To Stracciari also is to be accredited one of the hits of the performance. His opportunities are not great as the elder *Germon*—he has a duet with *Violetta* at the beginning of the second act and a solo at its end—but the lovely, resonant singing that he did in these places was beyond compare. Both in his singing and his demeanor he had dignity, warmth and a highly impressive manner.

All the excellent singing, however, would have been discounted in effect if it had not been for the potent bâton wielded by Polacco. His part of the performance here and on the night following were uplifting. It would seem that he has little regard for the traditions of tempo and climax. In their place he has a complete, smoothly running set of effects of his own, which may be disconcerting to those familiar with the old style, but are in the highest degree inspiring. He is a master of the personal touch; he is a mighty force in himself; and he is an expert in the technique of transmitting his ideas to his forces. It was interesting to observe the manner in which he shook the chorus out of its formerly complaisant, rather easy-going ideas as to the singing of this opera. The few days that he has been in Chicago have given him the reputation of being something of a martinet in rehearsals, but there is nothing of the martinet's stiffness in performance. On the contrary he has big ideas and forceful methods, the result being that the faded score of "Traviata" took on new and even exciting aspects.

The minor bits of the cast were all well done. Here were found Beryl Brown, Octave Dua, Desiré Deffère, Vittorio Trevisan, Constantin Nicolay, Louise Béat, Giuseppe Minerva and Harry Cantor. Sylvia Tell, the new *première danseuse*, and a Chicagoan, introduced herself in a brief ballet episode, performed pleasantly and in a manner to arouse hopes for the future.

The Second Night

The second night in an opera season is conventionally a let-down over the interest of the first, but here Director Campanini very nearly overcame the handicap by billing "Madama Butterfly," with that remarkable little Japanese artist, Tamaki Miura, in the title rôle. The result was that in attendance it was the best second night in the annals of the company, and artistically it was so exquisitely done, down to the most minor details, that it became a masterpiece.

Mme. Miura sang the part here in the season of 1915-16, in the last phase of the Boston Opera Company's troubled career. Since that time her impersonation has become broadened, ripened and enriched. The extraordinary part of her performance is that the racial element is not the most important. Granted that because she is a Japanese she is as fascinating to watch as a set of color prints of her native land, the daintiness, the grace, the charm, the propulsive emotional force, and always the beautiful singing can not be pinned down to any race. She is the most interesting *Butterfly* of all that have sung the part, with a full command of the emotions, grave, gay, impassioned, or tragic, of the piece.

Forrest Lamont, new with the company last year, has developed into a fine, upstanding artist with a fine voice and a good stage presence. His *Pinkerton* was entirely meritorious, and for the

first time in a number of seasons the love duet at the end of the first act had the vigorous, youthful sounding tenor voice which it deserved. It was not only vibrant and attractive in itself, but formed an excellent blend with Mme. Miura's soprano.

Bouilliez was the *Sharpless*, and he, too aroused expectations. His first performance with the company disclosed a remarkably attractive voice, rather lyric than brilliant in quality, but of big dimensions and power. Dramatically he was dignified, very human and very likable as the consul.

Polacco, once again at the bâton, came very near to transforming the score into a symphonic performance. It was as interesting as though it had been. His effects were in large and sweeping masses rather than delicate tracery, which is quite the proper effect. Sometimes the effects were too big for Mme. Miura, whose voice, though astonishingly full toned in the upper register, is not highly resonant in the low tones, but all the effects were musical and logical. It was a great exhibition of conducting, flexible, sensitive, full of passion and overwhelming in climax.

Irene Pavloska, returned to the company after a year's absence, was enormously improved vocally and dramatically over her former performance of *Suzuki*. Alma Peterson, Trevisan, Deffère, Nicolay and Francesco Daddi, the other members of the cast, all assisted in what turned out to be a highly efficient ensemble.

Dolci Proves a Sensation

With a steady increase of interest through the presentation of new artists, Alessandro Dolci, a dramatic tenor, made his American début on Wednesday night as *Manrico* in "Trovatore". Prepared though one may have been by the knowledge of the fact that Dolci has become a famous person in Italy during the past few seasons, he was still a surprise, and he promptly became one of the season's sensations. The audience promptly took him to their hearts and spent many minutes in telling him so in the most emphatic manner.

Physically he is stocky of build, broad shouldered and muscular of neck. Vocally, he is a superb example of the Italian dramatic tenor, with a voice of lovely, suave quality and enormous power. Moreover he would seem to have a complete understanding of its use. It is beautifully produced, of good power at the bottom as well as the top, thereby differing from many dramatic voices, whose power comes forth something after the manner of an inverted pyramid. Also, unlike many other dramatic voices, Dolci can sing softly upon occasion and still maintain a good quality of tone, one which is repressed instead of being stifled. His voice is flexible, it is invariably true to pitch, and he can whip out high note after high note with the greatest apparent ease. Italian tenor rôles have never been in anywhere nearly such good hands in this company as they are this season.

Raisa Sings Divinely

Rosa Raisa, gorgeous in her pictorial endowments, opulent of voice, made her first appearance of the season in the rôle of *Leonora*, and sang it divinely. Her own voice would have been enough of a treat for an ordinary evening; in combination with that of Dolci in duet parts, it was almost beyond description. When she is cast in the right kind of a rôle (for not even Raisa can sing all rôles), one straightway forgets the existence of every other dramatic soprano in the world.

Cyrena Van Gordon was the *Azucena*, her first appearance in the rôle, and a vast improvement over anything she has ever sung here before. Her voice has become more open, fuller and better produced, which in its turn has brought about more resonance, and she has learned a great deal about the dramatic aspect of such a rôle. She held her place firmly with the other fine singers of the cast.

As nearly as one could judge from his performance of the *Count di Luna*, Giacomo Rimini is almost exactly at the point where he was when he first joined the company two years ago, with the same merits and the same faults.

There were several débuts in minor rôles. Virgilio Lazzari, basso, was perhaps the most successful. As *Ferrando*, he stood out strongly, with a resonant, powerful voice of fine quality and under excellent control. Emma Noé, as *Inez*, sang her few notes with a charming voice. Giuseppe Sturani conducted satisfactorily.

Thursday is the dark night at the Auditorium this season, but Friday brought a performance of "Thais," by Massenet, with two artists making a first appearance. They were Yvonne Gall, soprano, and Louis Hasselmans, conductor. Both joined the ranks of those who scored successes.

Débuts of Gall and Hasselmans

Mme. Gall has had much of her career at the Paris Opéra, with between-season engagements at Madrid and Barcelona; also in South America, where she has appeared at Rio Janeiro, Montevideo and Buenos Aires. She sang in the last named city during the summer just past, and according to a letter from one of the conductors there, shared the honors with Miss Raisa.

Vocally she classifies as a French soprano, using the term in its descriptive instead of its geographical sense. As nearly as it may be put into words, her voice is clear, with a slight tinge of reediness, running high and true, and always perfectly true to pitch. Like many another débutante, she was a little nervous at first, but as the opera went on, her voice warmed much more than would have been thought possible after hearing merely the first scene. She was physically attractive and made a most commendable effort to be historically correct in her costuming.

A Persuasive Conductor

Hasselmans is one of the most persuasive conductors that Chicago has had the fortune to hear. With very little of stern authority in his bearing, he leads almost entirely by personal influence, leaning out over the orchestra, drawing out tone from players and singers by sheer nervous energy, leading them, encouraging them, and always dominating. The result was an undulant, graceful, suave rendition, subdued to the fine nuances, balanced, but always authoritative.

There were many changes over past performances in the casting of the opera. Outside of Mme. Gall, Marcel Journet, returned to the company after a year's absence, was the *Athanael*, and Forrest Lamont was the *Nicias*. Journet's voice sounds several years younger than it did when he was here before, and he has a pronounced taste for effective make-up and stage pictures.

There was fine, sonorous dignity in the *Palemon* of Gustave Huberdeau, whose opportunities were limited to the first scene. The opera in general was much better sung than has been the usual case. Particularly is this true of the quartet in the second act, with Journet and Lamont singing the male parts, and Alma Peterson and Irene Pavloska, as the two *Slave Girls*, the soprano and contralto.

The entire first week of the season has been a revelation in details of stage management and lighting. Never have these matters gone so accurately and smoothly.

EDWARD C. MOORE.

PADEREWSKI GOES TO PARIS

Noted Pianist Sails for Europe Amid Countrymen's Cheers

Ignace F. Paderewski, who has added to his fame as pianist that of a devoted worker in the cause of his native Poland, sailed for Europe on Nov. 23, on the steamer *Megantic*.

Accompanying him were Mme. Paderewski, Lieut. Siegesmund Ivanowski of the Polish army and his wife and Edward Piotrowski, the pianist's secretary. Hundreds of Poles gathered at the pier shortly before the *Megantic* sailed, and the cheers for the man they term as their "new leader" were deafening as the big liner rode majestically out into the river. Mr. Paderewski will go at once to Paris, where he will meet with the National Polish Committee. This committee is recognized by all the Allied nations, and the outcome of this conference is anxiously awaited by all Poles in this country.

Just before leaving, the pianist gave out a statement in which he said, in part: "The last three and a half years spent in America have but increased my affection and personal indebtedness to this noble country."

"I am profoundly grateful to the United States for the generous assistance she has given to the Entente Powers in their gigantic struggle, thus hastening the triumph of freedom and justice."

How Some Great National Anthems Came to Be

From Provincial to International Significance Is the Story of "La Marseillaise"—Many Nations Make "God Save the King" Their Own—Suppressed for Twenty Years, the "Portuguesa" Holds Its Place—Japanese and Serbian of Remote Antiquity—Russia's Imperial Song Written to Order—What the "Star-Spangled Banner" Says to Us and Why

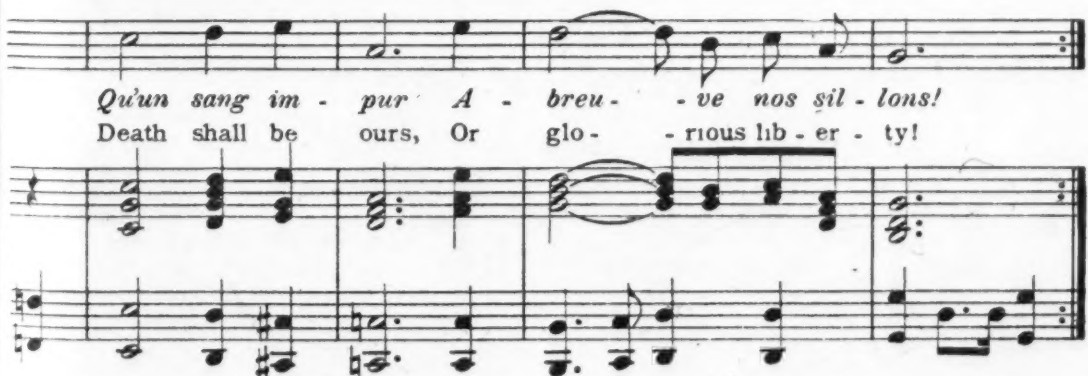
By CLARE PEELER

WE used to take national anthems for granted in other days; just as we took nations' flags for granted, and sugar in our tea, and all the bread we wanted, and a Pullman car-seat if necessary; and as we took for granted peace and charity and some other little things that we perhaps appreciate a little more now that we have heard more and thought more about them. If you weren't an Army or Navy person in those times, you probably, with the exception of one or two, didn't know one anthem from another, and weren't too certain which one was your own. When you sailed for Europe and the band played "La Marseillaise" or "Die Wacht am Rhein," or "God Save the King," according as you put in at a French or German or English port, you thought it rather polite of them. On the way over, the band usually gave at least once a "potpourri of American airs." (They used to begin with the "Washington Post!") The Southerners cheered "Dixie" and you clapped "Maryland, My Maryland" (it's a German folk-song of the oldest, but little did that worry you then) and towards the end came usually "America." Some of you stood up at that. Then you sat down and argued with any snippy person that told you it was "God Save the King," the English anthem, "and not ours at all." If they played the "Star-Spangled Banner" later, why, then you all stood up to make sure, and everybody was satisfied. It was all one; felt nice and patriotic.

The "lump in the throat" variety of patriot came into being somewhere around 1914; especially if he was of those "caught in Europe". When, after that little experience, his ship warped into a New York pier and the band happened to play the "Star-Spangled Banner," it was something else again. A certain sense of national security lingered around that tune for him forever more. Besides, he'd probably heard "God Save the King" under circumstances that made it impossible to doubt any more just whose anthem that was.

Later on, much later on, other things happened to emphasize that national anthem-idea. Pick out just one late, very late instance. We are in a French restaurant, the night of Nov. 11. The room is full of French officers, with their friends. The waiters are French; there are little family groups of French people. The first three notes of "La Marseillaise" find everyone standing. (We know the French anthem now!) The officers face to attention, silent; they are a little white, perhaps. The waiters roar out the words, forgetful of etiquette. As the last note dies, we seat ourselves. A Frenchman, at a table near by with his wife and little daughter, fills their glasses. The mother says "A France!" quite low. They touch glasses, those three; the tears are in their eyes. That song and the memories it carries, did something to those people. Where did it come from, that it should? For what does it stand? How does a national anthem originate?

Apparently, in one of four ways. Like "La Marseillaise" or the "Star-Spangled Banner," it may owe its birth to some one event passionately inspiring an individual composer; like "God Save the King," like "Rise, Ye Serbians," or like the Japanese "Kimigayo Wa" it may be an accretion around a folk-tune; like the Imperial Russian, the Italian, the Austrian, and the Roumanian, it may have been written directly to order, which, oddly enough, has not prevented at least two of the before mentioned, the Russian and the Austrian, from being a very beautiful music-product. Finally, like the Belgian and the Portuguese hymns, it may grow out of some one tremendously stirring episode in a nation's life.



Last Bars of the "Marseillaise," France's Hymn and Freedom's Voice

"La Marseillaise" * has a strange development. By now, most people remember how it sprang up overnight, composed at a sitting by Rouget de l'Isle as a marching song for the Marseillaise volunteers of 1792, and how its extraordinary popularity caused its adoption by the French Government in 1795. But it was not the song of the Revolution. To the tune of the horrible "Ça ira ça ira," that era of blood and horror passed over. It was the song of the post-Revolutionary time; when France saw a glimmer of hope of finding herself, through the light of freedom and unity. At first not even the song of all France, it has been ever since the song of freedom or of the demand for freedom, of all the world. When the Russians last year flung off the Imperial yoke, they sang the "Marseillaise." And when "La Marseillaise" resounded Under den Linden, the German Government knew its fate sealed.

There is another song which is almost international in its expression of a patriotic fervor. Calmer, quieter, expressing more the attachment to one soil than the impersonal love of freedom, this one never spells revolution; it stands for attachment to existing things. So the Englishman knows it as his own "God Save the King;" the American calls it "My Country, 'Tis of Thee"; it is the national hymn of the Swiss Republic as "Heil Dir, Helvetia"; of Denmark as "Heil Dir, den liebeden"; of Prussia as "Heil Dir im Sieger krantz"; of Bavaria as "Heil, unserm König, Heil!" Under the same name, it is the national hymn of Wurtemberg, Hanover and Saxony. Sweden had it as "Bevare Gud var Kung" until the court of Sweden adopted "Ur Svenska," an old folk-song. Norway, when the two countries separated, adopted an old Norse song, "Norway's Sons." Russia used



"God Save the King," England's National Anthem; Almost an International Song



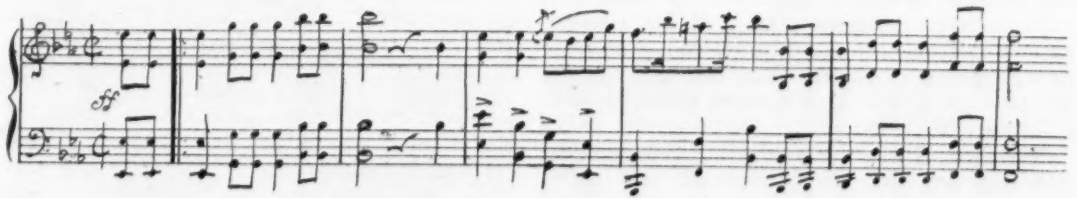
Section of the Famous Painting by Gustav Doré, the Celebrated French Artist, Showing His Conception of "La Marseillaise"

"God Save the King" until the time of Nicholas I.; and it figures in the Volapuk language-books as the universal hymn, under the pleasing form "Sonis in vikoda." At least three composers are credited with its origin: the Frenchman Lully of Louis XIV.'s time; Dr. John Bull, an English writer of Elizabethan days who died at Antwerp; and James Oswald, a Scotch musician, court composer to George III. It is without doubt of folk-song origin, and owed its popularity in England to the adaptation of it first produced by Henry Carey at a dinner celebrating the capture of Portobello, in 1740.



"La Portuguesa," Suppressed for Twenty Years; Now the Portuguese Official Hymn

In contradistinction to this most ancient hymn, is one of the least known and most modern, the "Portuguesa." In 1891, it had its origin, during the anger of the Portuguese against Great Britain, when a large portion of Portuguese East Africa, known later as Rhodesia, was forfeited to the British Government. The public excitement terminated in a revolt anticipating the one which, twenty years later, cost Manuel his throne. During the first revolutionary period, this inspiring melody, played by the military bands, could only be suppressed by inflicting the penalty of imprisonment on the players. For twenty years, it had the status of a "Marseillaise" in kindling excitement, and when the Portuguese Republic was established, the "Portuguesa" came into its own.



The "Marcia Reale," Italy's Royal Anthem

Italy has been for so short a time a nation that it has long lacked a distinctive national song; and even now two songs, the "Inno Garibaldi" and the "Inno Mamelli," rival one another in the affections of the Italian patriot. But official status belongs only to the "Marcia Reale," written in 1834 by Gabetti to the order of Victor Emmanuel II., first king of modern Italy. Only during the last two years have any



The Imperial Russian Hymn, Written to Order of Nicholas I

[Continued on page 6]

*The musical excerpts reproduced in this article are printed here through the courtesy and by permission of G. Schirmer, Inc.

How Some Great National Anthems Came to Be

[Continued from page 5]

words been written for it; and they are not especially "singable"; but its official rank remains.

An Imperial ukase, issued by Nicholas I. was responsible for the coming into being of the Imperial Russian hymn, probably one of the most beautiful, melodically, in existence. Unfortunately for the present condition of Russia, however, its words embody that devotion to the person of the Tsar which is now, like the poor little man himself, a thing of the past. So the present "Hymn of Free Russia" was written to take its place; whether it will do so, remains to be seen. While it lacks



The Free Russian Hymn, with Which It Is Planned to Replace Its Predecessor

the majestic chords and the modulation of its predecessor, it has its dignity, and is eminently "singable." Also, it has some of the Russian musical individuality, and inspiring words, written by Constantine Balmont.

"La Brabançonne," Belgium's inspiring and beautiful cry for freedom, has been sung since 1860 to a different text from that originally written by the poet Jenneval. When Francois van Campenhout composed the music that became Belgium's war-



"La Brabançonne," the Voice of Belgium's Aspiration

cry for a separation from Holland, the words expressed the Belgian anger against that House of Orange whose representatives had ordered the bombardment of their beloved Brussels. When peace had been restored and the more or less enforced association of the two nations had ended, it seemed undesirable to embalm these sentiments. Hence Rogier wrote the present version, which now sings the Belgian's love of "King, of Law, of Liberty."

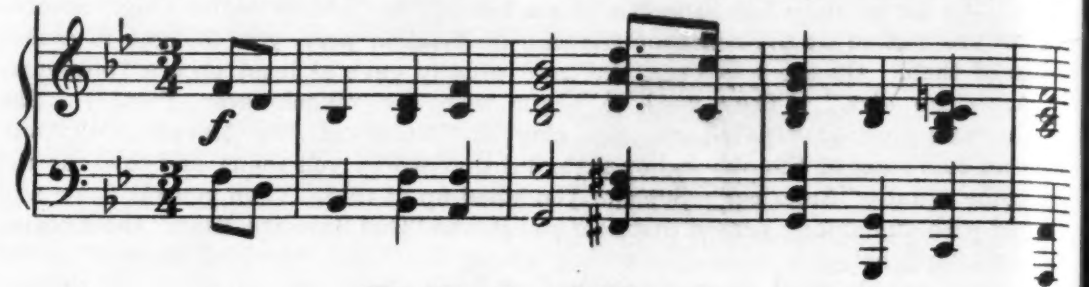
Serbia's national anthem, like the immortal Topsy, "just grewed." It has never been written down. Both the words and the music hark back to the very oldest period of Serbian history. It is purest folk-music and its "Rise, O Serbians!" has stirred the nation through that series of wars which has made almost its entire history.

"Kimigayo Wa," the Japanese's expression of his loyalty to his own land and its ruler, also takes its rise far back in the history of the nation; we are told, as far distant as the beginning of the tenth century. The music in its present form was apparently written about half a century ago.



The Japanese Royal Song

How we came as a nation to adopt the "Star-Spangled Banner" is in keeping with our national traditions. Everyone knows how Francis Scott Key, temporarily detained on board a British war-vessel in 1814, watched anxiously in fear of the fall of Fort McHenry; how in anxiety he began and how in joy he finished the poem, next day; how it was published in the Baltimore American and set afterward to the joyous strains of the eighteenth century "To Anacreon in Heaven." Gradually, it won its place over "Dixie," "Yankee Doodle," "Columbia, the Gem of the Ocean," even over the majestically lovely "Battle Hymn of the Republic." President Roosevelt finally ordered its use on ceremonial occasions by the army and navy; but no



The "Star-Spangled Banner"

official direction gave that song its status. Only its steady slow growth into the hearts of the American people has done that; a growth to be now forever associated with the joy and the sorrow, the agony of loss and the culmination of happiness in reunion, of the Great War. No longer does the American half-rise, and with doubt, to the strains of his songs or those of his Allies. He knows now which one represents America, and the streets of English cities, of French towns, and of Italian countrysides, thanks to America's young army, know it also.

Carpi Under Daiber Management

Fernando Carpi, lyric tenor of the Metropolitan Opera Company, is now under the exclusive concert management of Jules Daiber, who is booking an extensive concert tour for him for next spring. His first recital will be on Jan. 2, at Aeolian Hall, when he will give a program of French, Italian and

English songs. Also under the Daiber management is Mayo Wadler, American violinist, whom Mr. Daiber is booking in connection with the joint recital tour of Rosa Raisa and Giacomo Rimini, to the Coast next spring. Mr. Wadler will be heard in recital this winter in Carnegie Hall and at the Biltmore Morning Musicales.

BOSTON'S LONGY CLUB HAS NEW PERSONNEL

Recent Changes in Symphony Orchestra Membership Reflected in Georges Longy's Organization

BOSTON, Nov. 23.—The Longy Club of wind instruments, founded and led for many years by Georges Longy, first oboist of the Boston Symphony Orchestra, has practically disbanded as an inevitable consequence of the war and of recent changes of the personnel of the orchestra, from which in the past the members of the Longy Club have come. Mr. Longy will, however, maintain the institution which bears his name, with a new membership drawn from the faculty of the Longy School of Music. Public concerts will be given by this organization as soon as rehearsals have sufficiently perfected its ensemble. The members of the faculty of the Longy School, from which the ensemble will be developed, are the following:

Georges Longy, oboe; Mlle. Renée Longy, piano; Charles Demailly, flute; Emile Stievenard, clarinet; Adeon Laus, bassoon; Fernand Thillois, violin; Theodore Cella, cello; F. Stuart Mason, piano.

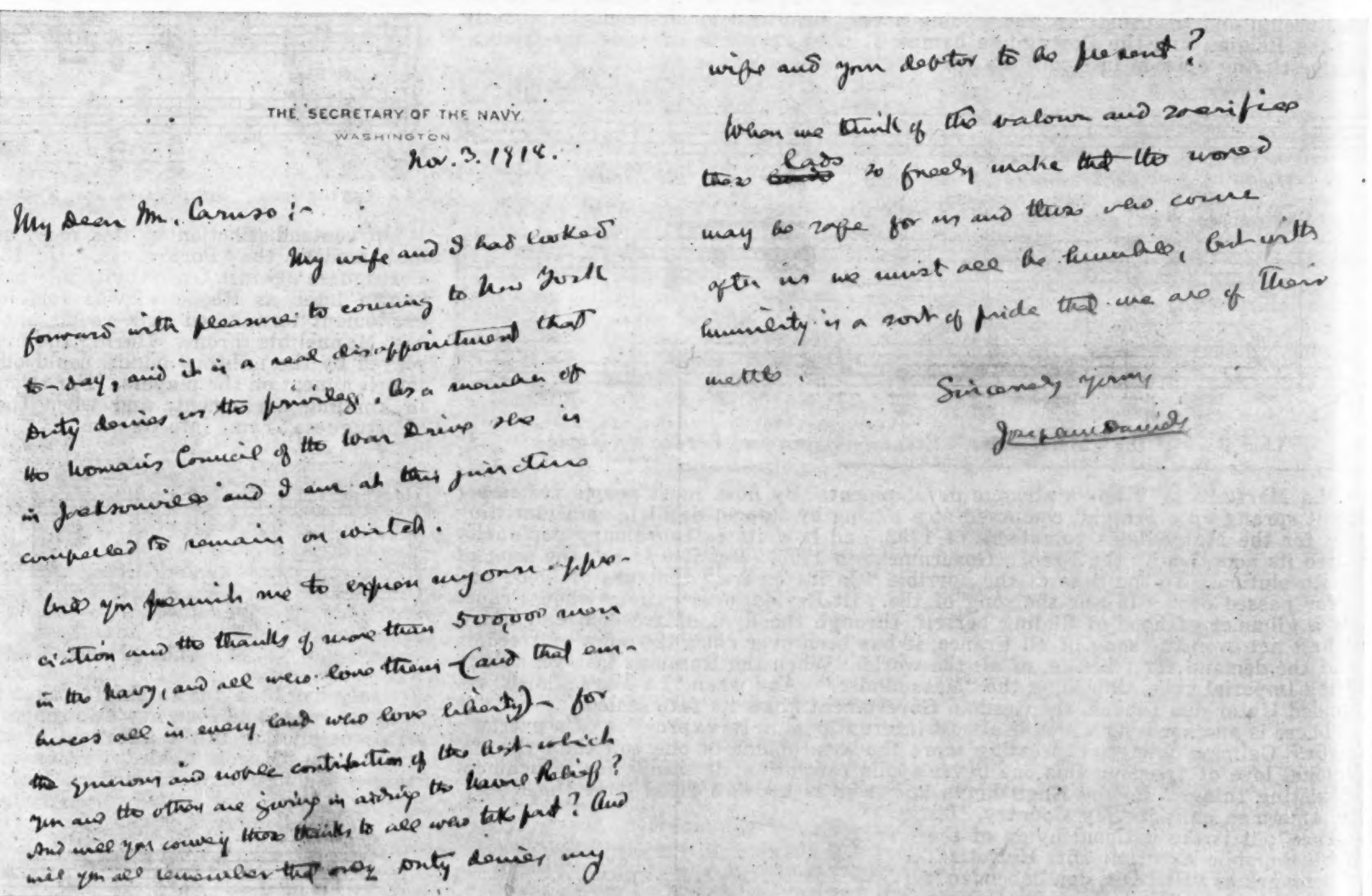
There will also be assisting artists, according to the necessities of the program.

The MacDowell Club opened its season last week with an artists' recital in Steinert Hall. The program was given by Frederic Fradkin, the concertmaster of the Boston Symphony Orchestra, and Laura Littlefield, soprano. Mr. Fradkin was accompanied by Renée Longy, and Mrs. Littlefield by Mrs. Dudley T. Fitts. Mr. Fradkin played the César Franck Sonata and a group of shorter pieces. He received a very warm welcome on this, his first appearance in Boston as soloist since his appointment to the post of concertmaster. Mrs. Littlefield sang arias by Massenet and Franck and songs by Berlioz, Vuillermoz and Koechlin, with her usual musicianship. A reception for the artists followed the concert.

C. R.

Emma Roberts, contralto, will give her first New York recital on Tuesday afternoon, Jan. 7, in Aeolian Hall. Kurt Schindler will be at the piano.

SECRETARY DANIELS THANKS MR. CARUSO



Facsimile of Letter Sent by Secretary of the Navy Josephus Daniels to Enrico Caruso

WHEN Enrico Caruso sang recently at the New York Hippodrome in aid of the Navy Relief Society, he was just leaving the stage despite the ringing shouts of his devotees, when he was stopped by the hand of the law, in the form of Rear Admiral N. R. Usher. The Admiral, in the name of the Government, stepped from the stage box where he had been sitting and, halting the tenor, pinned on him a medal sent by Secretary of the Navy Daniels in appreciation of the work Mr. Caruso has done for the sailors. With the medal was the above letter in which Mr. Daniels thanks Mr. Caruso in his own name and the name of the 5,000,000 sailors who are being helped by the society. In return, Mr. Caruso displayed his broadest smile and proceeded to oblige the delighted audience by singing "Over There" in Italian and English. Claudia Muzio, the other soloist, also received a souvenir for her services.



Dear MUSICAL AMERICA:

Considerable discussion is going on, not only in musical circles but in the homes of music lovers, with regard to what should be our attitude to German music and German musicians, now that hostilities have ceased and we are within measurable distance of peace.

My personal viewpoint has always been that we should have discriminated between the great German composers of the past, who belonged to humanity, and the composers and musicians of the present. Consequently I am glad to see many of our orchestral conductors restoring the works of the great Beethoven and the other giants to their programs. So far as I am enabled to judge from conversations that I have heard in various circles, the objection seems to be, principally, to the German language rather than to German musical compositions, on which ground many consider we can hear with comfort Beethoven and Bach, but that it would be still out of place to present operas by Wagner. They ignore the fact that Wagner was a revolution-ary and hated Prussianism.

There is no better means of showing the difference between the Germany of the past, the Germany of the great composers, great scientists, great philosophers, great poets, and the Germany of the Hohenzollern, with its blood and iron Bismarck policy, which has given us this terrible war with its atrocities, than by quoting from the works of the immortal Emmanuel Kant. Kant, not as a poetic dream nor as a legal speculation, but as a consequence of a mature, philosophical conviction, expressed the possibility of a peaceful federation of states which should replace the present transitional phase of armed violence tempered by partial and precarious treaties. In a short essay on "Eternal Peace" he set out in the form of preliminary and definitive articles the conditions, negative and positive, of such a peace.

"No treaty of peace," said he, "can be a real one which is made with a secret reservation of material for a future war. No independent state, great or small, shall be acquired by another by inheritance, exchange, purchase or government. Standing armies shall, in time, cease. No public debt shall be contracted for purposes of external action. No state shall forcibly interfere with the plan of government of another state. No state at war with another state shall commit such hostile acts as must make mutual trust impossible in a future condition of peace."

Kant also denounced assassination, poisoning, breaches of capitulation, attempts to make use of treachery among the enemy. He warns against punitive wars between states as inconsistent with the idea of political right.

All these things are the destruction of trust between nations, he declared, and if practised and persisted in they can only end in a war of extermination and the kind of eternal peace that would be found in the great graveyard of the human race.

Another distinguished German philosopher of the past era, Hegel, wrote "the binding cord is not force but the deep-set feeling of order that is possessed by us all."

Hegel, too, had no words strong enough to denounce von Haller, the Treitschke of his time, who had written, "It is the unchangeable and forceful de-

cree of God that the most powerful must rule and shall forever rule."

He further denounced Haller with confusing the force of right with the right of force.

Thus spake the old, noble Germany of Philosophy.

If I may suggest a way out in the present confusion with regard to the whole subject of German music and the German composers, it would be that we cease to think of these men as Germans, regard them only as composers of divine music who left a heritage for all humanity. Certainly Beethoven was of Netherland descent, his paternal grandfather having migrated from Antwerp to Bonn. This grandfather came originally from a village near Louvain in Belgium. If heredity means anything he was certainly not a German in the present accepted sense of the term.

* * *

As bearing upon the situation, let me quote from a recent issue of the *Chronicle*, a publication gotten out exclusively for the subscribers, who are supposed to represent the Four Hundred and their immediate friends. The articles in this publication are by representative people and, therefore, deserve consideration.

In this issue of the *Chronicle* there is a letter by Otto H. Kahn, chairman of the board of directors of the Metropolitan Opera House, to which is appended a reply by Mrs. William Jay, a well-known New York society woman of high standing, who for four years was a director of the New York Philharmonic, from which organization she resigned because she was in absolute antagonism to giving any German music whatever in the concerts of that organization.

In his letter Mr. Kahn states that he yields to no one in his hatred and abhorrence for Prussianized Germany, and that long before the war started he had proven where he stood in the conflict between eternal right and infernal wrong. He then says that while he respects Mrs. Jay's opinion and motives, he cannot agree with her viewpoint that Beethoven's music should be banished from America during the war, for, says Mr. Kahn with truth and force:

"There is a very clear line of demarcation between the spirit of the old and new Germany. The former is the enemy of the latter. We should recognize and encourage the former and destroy, as we are doing, the latter. The works of Beethoven, Mozart, Schumann and other composers antedating the Wagnerian era are being performed in Paris at this moment, and in London, and indeed throughout England, even some of the Wagner operas are being given."

Then Mr. Kahn reminds Mrs. Jay that in the programs of the Orchestra of the French Conservatoire, which has appeared in this city and is now touring the country, the works of Beethoven are being given. Against this Mrs. Jay had protested.

Certainly, of all countries France has earned the right by sacrifice, suffering and heroism to say what shall and shall not be the attitude of the world concerning Germany. "It would be a great breach of propriety," says Mr. Kahn, "if as the president of the French-American Association for Musical Art, under whose patronage the Conservatoire Orchestra had come to this country, under the auspices of the French Government and French High Commission, I were to even suggest to Monsieur Messager, the distinguished conductor, that he should not give German music, and especially the music of Beethoven, in his concerts."

Mrs. Jay has replied in a manner showing that she is in sympathy with those who are positively unable to hear even the name "German" mentioned without a feeling of horror, owing to the terrible resentment aroused not merely by the fact that Germany, unprovoked, caused this world horror, but because of the atrocious manner in which she conducted the war in every way, even up to the very last minute.

Now I have referred to this before in an effort to present not merely the viewpoint of those who agree with Mrs. Jay, but in order to show how they reached that view. Personally, I am in accord with Mr. Kahn's position, namely, that much more is to be gained by showing the difference between the old Germany and the new Germany than by including the old Germany with the new Germany in a general and persistent attitude of condemnation.

However, the time is coming, and coming fast, when we must realize that it is up to the broad minds, the constructive minds in the country, to lead in the effort not to excuse the Germans of to-day nor in any sense to endeavor to even palliate their crimes, but in order to bring about a better condition of world affairs in the future, to take every opportunity to free the great minds that Germany did produce in the past from

the terrible and justified prejudice of the present.

* * *

A distinctive sign of a more enlightened attitude on the part of some of our leading critics here in New York was recently afforded by the different treatment they gave to the first concert of the series of the visiting Philadelphia Orchestra, from that which was accorded it when it made its appearance here a season ago. It will be maintained, of course, that the orchestra has improved. It has! It plays better to-day than it did. It may also be claimed that the distinguished conductor, Stokowski, has also broadened out, grown. He has! There is no question of it. But at the same time, making all due allowance for this, it would not account for the difference in attitude.

I am impelled to say this for the reason that in the articles which were written about the previous visits of the orchestra the tendency which has prevailed for years to jibe at Philadelphia seemed to find expression.

It is a curious thing how these prejudices—for they are nothing else—keep up for long periods of time. There is the tendency to poke fun at Brooklyn. And yet Brooklyn contains a large percentage of educated, highly cultured people.

There is the prevailing tendency to jibe at Chicago as being the home of pork and uncultivated millionaires permeated by a general Wild and Woolly rawness.

There is a tendency, too, to complacently refer to Philadelphia as a city of people who have a passion for a hypocritical Puritanism coupled with the settled habit of seeking their beds with the chickens.

It does not seem to be recognized that even if there ever had been any truth to this feeling there is none to-day. Chicago has come ahead with leaps and bounds. In fact, in many respects it has shown a greater public spirit and enterprise than New York itself. With regard to Philadelphia, there are a good many people who will tell you that it is a gayer town than New York itself, and that you will find more Philadelphians enjoying themselves in "the wee hours" than you even will on the great White Way.

I am glad to see Mr. Stokowski got the recognition that is his due, for he is certainly a conductor of the highest ability, and is bringing his orchestra to a point of efficiency where he is entitled not alone to respectful consideration but to enthusiastic encouragement.

* * *

In the review of one distinguished critic—I think it was Henderson of the *Sun*—allusion is made to the fact that in the program of the first concert of the Philadelphians it is stated that Mme. Matzenauer, who was the noted soloist on the occasion, uses a certain make of piano. To be definite, the piano named was the world renowned Steinway. Mr. Henderson, however, says that this reference was out of place, especially as no piano was used on the occasion.

Now it is an unwritten law with the New York press, for a period to which the memory of man goeth not, that in no review of any concert or musical performance should the name of a piano be mentioned. It is considered to be a gratuitous advertisement which infringes upon the advertising perquisites of the newspapers.

Something here can be said on both sides. True, there have been times when a critic has drawn attention to deficiencies on the part of the instrument, which impaired the efficiency of the great artist. Of course he did not mention the name of the make, though all those interested knew very well who it was. Now if the critic has the right to pillory a piano manufacturer, why, if the artist has been aided by an instrument of world renown, should not the fact also be stated?

Of course, the matter might be carried to a point where instruments not deserving receive recognition.

The matter recalls to my mind the custom, years ago, of putting on the side of the concert grands used in the symphony and other important performances the name of the maker in large letters of gold. I remember on an occasion, many years ago, when the beautiful Chickering Hall was in existence, on Fifth Avenue, that the noted pianist de Pachmann was to give a recital. When he came forward he noticed that on the side of the fine Chickering grand, which was at his disposal, the name of the maker was paraded in large letters. He took the board down, placed it in front of him and proceeded to execute an Indian war dance on it before the astonished and hilarious audience. When he had succeeded in smashing the board he retreated to the piano stool. Having adjusted it to his convenience he turned to

MUSICAL AMERICA'S GALLERY OF CELEBRITIES NO. 148



John Barnes Wells, Concert Tenor, Who Spends His Spare Hours Composing Encore Songs

the audience, smiled benignly and started on his programme.

After the performance I happened to be in the artist's room with the late Frank C. Chickering, a very dignified, distinguished looking gentleman of the old school. He wore a long white mustache and imperial. De Pachmann came in. Going up to Mr. Chickering he extended his hand and said:

"My dear Mr. Chickering, I trust you will forgive my little outburst of passion, but you know I am an artist, not an advertising agent for a piano. I could not resist the temptation to display my feeling with regard to the matter."

Mr. Chickering bowed low, and taking Mr. De Pachmann's hand, said:

"My dear Mr. De Pachmann, you were quite right in removing the sign, particularly as it gave you an opportunity to display the agility and grace with which you can dance. But I am further convinced of the justice of your action for the reason that before a cultivated and discriminating audience it is not necessary to label a Chickering piano to have them realize the name of the maker, even if it were not played by a De Pachmann."

* * *

The production of "La Forza del Destino" at the Metropolitan the other night adds force to the position I took recently with regard to the mistaken custom of giving a composer credit for the libretto as well as for the music of an opera, shown particularly by our habit, for instance, of always referring to "Aida" as being the work of Verdi, when, as I said, the libretto was composed by the Italian poet Ghislanzoni, with the aid of Mariette Bey, a noted Frenchman living in Cairo, to which libretto Verdi set his inspired music.

The critics are accustomed to speak of the various periods of the great Italian composer. I think you can divide his work into two classes—that which is of the highest character and that which is not—and you will find that in every instance where Verdi was given a libretto with a plot, which had force and something like logic and sequence of events, he wrote wonderful music. Indeed, he was so great that he wrote some wonderful music for plots that had neither coherence nor sense to sustain them, a particular instance of which is this very "La Forza del Destino," which has some wonderful musical "bits" in it, but so far as the story itself is concerned, is nothing but a series of disjointed, impossible episodes, beginning and ending nowhere except with the destruction of the principal characters who are all killed off by the time the end comes.

Take the very first scene, on which the rest of the story depends. We have the

[Continued on page 8]

MEPHISTO'S MUSINGS

[Continued from page 7]

traditional lady in distress, who has fallen in love with a handsome young man, is discovered by her father because, for some reason or other, in true Italian operatic style, having decided to elope, they delay their departure in order to sing a little more, and so the old man comes in and gets them. Then, when the lover is about to be seized by the lackeys, he disarms himself, throws down his pistol, which goes off and kills the old man. This, of course, develops a deep desire for revenge on the part of the old man's son, and the story goes on to tell how this revenge is accomplished.

Now to a writer this ill-fated explosion of the pistol as it reaches the ground in such a manner as to remove the old gentleman from the scene may appear quite effective, but when it is reproduced on the stage it is almost ludicrous in its unconvincing character.

However, there are some gems in the opera, which, when they are sung by artists of the first rank, haunt you. One of them is the wonderful *duo* in the tent, when the hero is supposed to be wounded and expiring, and which when sung by artists like Caruso and de Luca make you forget everything.

As usual, the performance was of that high order of merit to which we now are accustomed under Gatti's direction. Anyway, the production would have been worth while because it brought forward Rosa Ponselle, a young artist of incomparable charm, dramatic ability, the possessor of a voice of considerable power, fine musical quality, which, allied to a most gracious and pleasing personality, absolutely captured the audience. In fact, I do not think I remember (except perhaps in the instance of our lost little friend, Mlle. Bori) any debut in a number of years that was as successful. The audience was quick to appreciate the lady's power after her aria in the first act. From that time on she grew in the esteem of those present. Certainly her singing in the act where she meets the old abbot of the monastery to which she has fled was of wondrous charm, and was all the more effective because it was aided by the fine bass and musicianly understanding of Mardones, the Span-

iard. You may recall that last season I expressed my judgment that Mardones was one of the most valuable members of Mr. Gatti's company. He reminds me much, in the ease and graceful way in which he sings, in his nobility of carriage, of Pol Plançon, who is enshrined in my operatic memories.

The press certainly gave Miss Ponselle recognition which reached with some the point of enthusiasm, though several appeared to have what I might call a certain reservation to their judgment, to the effect that "in time" she would improve, and "in time" she would do this and do that, and "in time" she might omit this and omit that. One need not be generous on such an occasion, but one should be just. Why such reservations? Are the critics afraid of breaking through their habitual reserve, or have they an idea that they would not be regarded as critics unless they found some fault or made some reservations? Did they not know that she made her wonderful success in spite of the fact that she was suffering from a severe attack of laryngitis?

Miss Ponselle is still a very young woman. They say she has had some experience, though only in vaudeville, and has not been studying for the operatic stage but for a year or so. At any rate, never mind how long she has been studying, or how short the time was, she has to-day all the resources of an experienced artist of the first rank, and with such a start she should go far.

Miss Ponselle was "discovered," it is said, by William Thorne, to whom she gives all possible credit for her success. He took her to Gatti and got her a hearing. It was Thorne, you know, who brought out Anna Fittiu, who is doing finely and singing better than ever. It was Thorne also who is responsible for getting Galli-Curci her chance in Chicago with Campanini. You know what happened.

Let me add that Miss Ponselle also gives credit to Maestro Romani for helping to coach her in her rôles.

Another debutante in "La Forza" was Alice Gentle, who had a more or less ungracious rôle, I thought. She strove hard to win favor, and to a certain extent won out, particularly in the "Rataplan" chorus toward the end.

Caruso's make-up seemed a little gray from the front. Whether this was accidental or intentional, I do not know. At any rate, he held his audience as un-

der a spell. I do not think I ever heard him sing better than he did in the tent scene, as I told you, and later on in the *duo*, where he is challenged to mortal combat.

If you ask me how the opera was received by the audience, I would say that at times it seemed somewhat bored, but on the whole, through the gems that Verdi has introduced and the wonderful singing of the principals, we were lifted out of our temporary despondency and so floated in a very ether of pleasure and supreme satisfaction, for which the superb dancing of Rosina Galli and Bonfiglio was, in some measure, responsible.

"Well, well, well!" exclaimed an old gentleman who had been reading the *New York Evening Post*, as he removed his gold *pince nez*. "Have I lived to see the day when the musical critic of the *Post* would go back on one of his prime favorites, Geraldine Farrar?" "Listen to this," said he:

"Concerning Miss Farrar," writes Mr. Finck, "it may be said that she is departing more and more from the Calvéan conception of *Carmen*, and the more she does so the less attractive her impersonation becomes. Violence and bizarre experiments do not take the place in this part of coquetry, and the kind of conduct and allurements that account for the fact that officers and toreadors duel for the favor of this wayward but fascinating gypsy girl."

Unfavorable criticism of Miss Farrar's performances seem to be becoming habitual with our critics, who nearly all of them continually refer to the fact that she is not in what they call "her best voice." With regard to this let me say that I have noticed in past years that some of our great singers, even including Mr. Caruso, have not been in their best voice at the opening of the season. It was not till later that they reached the full expression of their powers. The reasons for this, I think, are that sometimes these artists have worked too hard during the summer in South American countries or in festivals, and so their vocal organs did not get the needed rest. And then, again, too, it is well known that with a singer there is a certain amount of exercise needed to get properly tuned up, as it were. I have known the illustrious Caruso, as I said, to open a season and almost be disappointing in some of his singing. Yet within a short time he had absolutely recovered his old form

and was singing more finely, more beautifully, and with greater charm than ever.

So that if Madame Farrar is to-day not in her best voice, vocally, it does not mean anything more, in my judgment, than a temporary condition, from which she will easily recover.

There is a report which appears to have some justification, to the effect that our most talented and successful American prima donna contemplates before long retirement. Personally I trust the report is at least premature. Mme. Farrar has always been a bright and most interesting figure, even when she has been exposed to justifiable criticism. She has been a model on which many of our ambitious young singers have fashioned themselves. It should always be placed to her credit that her individual and emphatic success has inspired thousands of others, who while they may never reach the goal, will go further than had her career not been there to illumine the road to success.

Many years ago, being present at a rehearsal of one of the old-time sensational melodramas, I heard the stage manager address the nervous members of the company, who were more under the domination of the powers that be in the dramatic world than they are to-day, to this effect. Said he:

"Now you've all got your 'business' (referring to the various actions which they had to perform in their respective rôles) and none of you must change anything. However, if you do make a change which you think might be advantageous, just remember this: if you put it over, you may get a raise in salary. If you don't, you'll be fired."

I am reminded of my experience by noting that in the recent performance of "Carmen" the new tenor, Crimi, who certainly is gaining in favor, introduced a new thrill in the last act, when he is about to kill *Carmen*, by drawing out a gigantic clasp knife, from which he tore the blade open with his teeth.

Most of the daily papers took notice of it, for a startling bit of "business" in an opera is "news" to the reviewers of musical events.

Robert Couzino, the new French baritone, made a hit in *Escamillo*. He has a fine presence and his toreador song certainly captured the audience, roused them to raptures, says

Your MEPHISTO.

Chicago Press Unanimous in their Praise of

ALESSANDRO DOLCI

NEW ITALIAN TENOR

On His Début as MANRICO
in "IL TROVATORE"

NEW STAR IN OPERA

DOLCI IS ACCLAIMED!

Dramatic Tenor Thrills at Debut as Manrico in "Il Trovatore."

Campanini can add another important find, Alessandro Dolci, the new dramatic tenor, to the list which contains Galli Curci, Raisa and others. Dolci made his Chicago debut last evening as Manrico in "Il Trovatore" at the Auditorium.

Dolci, as the troubadour Manrico, comes to Chicago fresh from his Italian triumphs in the dramatic rôles of grand opera and gives a genuine thrill with his vocal exposition of the well known rôle. His voice is bigger, more powerful and more voluminous than that of any other dramatic tenor the Chicago Opera Association has engaged since its organization. It is clear and high as well and has a robust quality at times reminding one of Tamagno.—Maurice Rosenfeld, Chicago Daily News.

DOLCI, NEW TENOR, WINS AUDIENCE

Alessandro Dolci, the new tenor, made his debut and demonstrated that the race of Italian tenors still exists. The natural quality of it is rich and he has had good schooling, which has taught him that the sole purpose of a "heroic" tenor is not to yell his head off on every high note he finds in the score. He sang some of the lighter passages with a sustained mezza-voice that was pure and velvety and always in tune. A young man who can sing soft phrases in tune and with quality to the tone knows something about singing.

He sang his big aria with full, solid tones and the public gave him a rousing demonstration.—Karlton Hackett, Chicago Evening Post.

In my opinion Dolci is the best Italian tenor we have had since the opening of the opera in 1910.—Herman Devries, Chicago Evening American.

The new tenor quickly classified as a robusto with plenty of voice and a gay alacrity when his specialties were reached; and he lived through a happy, glad-to-be-alive five minutes when the crowd called for more of "Di quella pira."—Frederick Donaghey, Chicago Tribune.



with the Chicago Opera Ass'n
Wednesday Eve., Nov. 20, 1918

ITALIAN TENOR GREAT SUCCESS
IN "TROVATORE"

ALESSANDRO DOLCI MAKES AMERICAN DEBUT
IN VERDI OPERA, REVEALING VOICE OF
REMARKABLE POWER AND AROUSING
HIGH ENTHUSIASM!

With quite a number yet to hear from the Chicago Opera Association is presenting some remarkable new artists this season. One of the most striking of this or any other year came up for consideration last in the person of Alessandro Dolci. It was his first appearance on an American stage. That he chose to make his debut as Manrico in "Trovatore" may have been a bit of wise showmanship, for the attention of the auditor was concentrated upon the singer and not upon the opera. He was certainly worth it, and the audience spent many minutes telling him so in the most enthusiastic manner.—Edward C. Moore, Chicago Daily Journal.

[DOLCI IS HAILED AS REAL TENOR
IN "TROVATORE"]

DEBUTANTE MANRICO RECALLED EIGHT TIMES
DOLCI A REAL TENOR

And last night another most unexpected pleasure was afforded by the debut of Alessandro Dolci, who takes Crimi's place. Dolci is a real tenor, one of those "born" tenors gifted with an easily flowing, beautifully colored voice that never shouts or rants.

Smoothly, freely he sings with all the Italian instinct for song that is heart warming when it is sincere. Besides these natural talents he knows how to manipulate tone, passing easily from the tenderest mezza-voice to a forte which is never forced, but always musical.

DOLCI'S TENOR CHARMS

Interest lay also in the debut of Alessandro Dolci, the tenor, late of the Constanzi in Rome, who came with all the traditions of the Italian stage at his beck and call.

Well routined, well schooled, his voice and temperament were kept under good control, but he managed to waft his serenade, and later his farewell, on the moonlit air with a long-drawn-out sweetness that mightily pleased the gallery gods, so distinctly it spoke of the world of old romance.—Henriette Weber, Chicago Herald and Examiner.

Gino Marinuzzi's Opera "Jacquerie" the Outstanding Feature of Colon Season

Work of Composer-Conductor Meets Great Success—Libretto Interesting, Though Not Expert in Theatrical Construction—Rhythmic Freedom and General Modern Tendency Mark the Music—Composer's Life and Ideas

Buenos Aires, Sept. 30, 1918.

REPORTS of the Colon season have already mentioned the extraordinary success attained by Marinuzzi's opera, "Jacquerie." Not only at the first but at several later performances the composer, who was conducting, was given a grand ovation. It can be definitely stated that this opera achieved the one enormous success of the year here.

The libretto, which is by A. Denaudy, is striking, though not very expert from a theatrical point of view, for the entrances and exits, for example, are often forced. The story runs thus. Two Norman peasants, *Mazurec* and *Naura*, are wedded, and on the bridal morn *Naura* is carried off by the lord of the manor, *Cerrado*, in revenge for an unpaid debt incurred by *Cailet*, *Naura's* father. After much cruel treatment the heroine dies of shame and grief. Later the lord's castle is burned and stormed when the patience of the populace has reached the breaking point. *Cerrado* has lately married one *Gloriana*, who is taken captive and handed over to *Mazurec*, so that he may deal with her as his bride had been dealt with. *Mazurec*, however, is true to the chivalry which has lain dormant in his peasant nature, and allows her to escape unmolested.

The music is full of color; the orchestration is at times really grand and impressive. It is somewhat of the modern French type, but some of the lyric music of the duet in the second act, for instance, is quite Italian; on the whole, it is very modern in character. Often the orchestra predominates, sometimes even to the point of drowning the voices of the singers.

Marinuzzi's Career

Gino Marinuzzi, the composer, is an Italian and was born in Palermo, Sicily, in March, 1882. He studied under Zuelli, the director of the conservatory in Palermo. In his youth he intended to follow in the footsteps of his father, who was a prominent lawyer, and set out to study law and the classics of literature. But, like Schumann, the young musician found himself drawn rather to music than to law books.

In 1900, when the King of Italy was assassinated, Marinuzzi composed a Requiem Mass. His success with this Mass gave him the occasion for abandoning law and taking up music professionally.

He wrote a lyric opera, "Barbarina," which was produced in 1903 in Palermo,



Gino Marinuzzi, the Italian Composer-Conductor

and he was persuaded to lead the orchestra. So great was his success as a conductor that from that time forth he has pursued that branch of the profession. He has conducted at the Reale in Madrid for three seasons; at the Opéra Comique in Paris for three seasons; at the Coliseo, Buenos Aires, for two seasons, and at the Colon for three; for two seasons at La Scala, Milan; for two at Trieste, and at Bologna for three. He also holds the position of director of the Bologna Conservatory. Just at present he is in Montevideo; next he goes to Rio, and afterward to Rome, where he has contracted to conduct the three new Puccini operas. He has received cables from Campanini congratulating him on the great success of his opera and asking him to come to the United States to produce it and also to conduct the Chicago

Opera, but he is bound by his Italian contract until the following season, when he very much hopes to be able to go to the States.

Signor Marinuzzi is himself the authority for the statement that he has endeavored to combine modern methods of orchestration with the old Italian type of melody. His object is to use the orchestra as if it were an immense organ.

Rhythmically he is very free. He asserts that he wrote the score in absolutely free rhythm and did not put in the bar lines till the work was finished. This, he claims, was the method of the Italian composers of 1500.

Signor Marinuzzi made a special point of including the whole range of instruments of each class. In many parts of the opera each sort of instrument has its own independent part. Thus in the second act, in portraying daybreak, each group of instruments has its own independent part, and over all the melody is brought out by the trumpets on the stage.

Although all the melodies of the present work are strictly original, Signor Marinuzzi is considering the composition of a nationalistic opera based on old Italian folk airs.

Signor Marinuzzi considers the present condition of music chaotic, but in the future, he thinks, we will achieve greater simplicity and shorter but stronger and simpler works will appear.

"The librettos of operas of the future will express noble sentiments and will be drawn from legendary sources; music will thus express the voice of gods, heroes and supermen. The cheap melodramatic librettos will disappear.

"Rhythm, however," Signor Marinuzzi continued in reply to a question, "I believe will become absolutely free; the bar lines will disappear, and we shall have song as free as speech is. Thus, with four voices, the accented beat for each voice will fall at a different moment from that of any other voice."

DOUGLAS STANLEY.

"Louise." Her singing gave true delight to the large audience.

Sue Harvard, soprano, made her first appearance before a Peabody Conservatory audience on Friday afternoon, Nov. 15. In groups of classic songs, modern French compositions and several songs in English in which representation was given to Ward-Stephens, American composer, Miss Harvard disclosed her artistic attainments and vocal qualifications. Bart Wirts, cellist and member of the teaching staff of the conservatory, was the joint artist and added to the strong impression made on former occasions. His playing has reserve and breadth of style. Clara Asherfeld, the local accompanist, was the effective assistant to both singer and the cellist.

F. C. B.

The entire fifth act of Gounod's "Faust" was presented with Alys Michot as *Marguerite*, Ralph Erelle as *Faust*, and Yon Collingnon as *Mephistopheles*, at the Strand Theater last week. Mr. Collingnon also sang Oley Speaks's song, "When the Boys Come Home." The Symphony Orchestra played the overture "Morning, Noon and Night." Carl Edouarde is conducting.

CONCERT SEASON IN MINNEAPOLIS OPENS

After a Month's Epidemic Ban Oberhoffer Forces Start the Ball Rolling

MINNEAPOLIS, MINN., Nov. 18—The concert season in Minneapolis opened Sunday with the appearance of the Minneapolis Symphony Orchestra, Emil Oberhoffer, conductor, and Emma Noé, soprano, as the assisting soloist. A delay of one month enforced by the influenza ban thus came to an end at the earliest possible moment. Only the day before did the health officials annul the prohibitory mandate. It is said that the scheduled concerts—two symphony concerts and four "pops"—will be made up to subscribers on dates to be announced.

As a prelude to the program, "America" was sung by the audience and the national anthems of France, Belgium and Italy played by the orchestra. The first scheduled number, Victor Herbert's "Panamericana," reflected Indian, Negro and Spanish (South American) themes, rhythms and moods. David Stanley Smith's Suite, "Impressions," was given its première on this occasion. It was given a worthy reading. The work is in "Four Pieces"; "Masque," "Shepherd's Idyl," "Greek Dance" and "Carnival" are the designated terms by means of which the listener was helped to group a series of impressions, lacking for the most part descriptive portrayal, but true to intention in color, sparkle, freedom, vagueness, shimmering atmosphere and fleet fantasy. There was some nice work for flute and viola in the "Shepherd's Idyl" and for the reeds especially in the "Greek Dance."

Emma Noé made a very successful first appearance in Minneapolis. The voice was full, rich, lovely and freely emitted throughout the wide range demanded by the aria, "More Regal in His Low Estate" from Gounod's "The Queen of Sheba," and the "Jewel Song" from "Faust," the latter sung as an encore. Especially effective was the singer's delivery of the "Ritorna Vincitor" from "Aida." Dramatic and musical, her declamatory and melodious passages were equally appealing and convincing. In a second encore the singer departed from the dramatic form and sang "Danny Boy" to an audience that would have more.

Herold's "Zampa" Overture, Jaernefeldt's Praeludium and Berceuse and Chabrier's "España" were the remaining numbers of the program.

Edmund Knudson, baritone, last night made his first professional appearance in his home city, following a sequence of study abroad, operatic experience, imprisonment, protracted disease, eventual release and return to friends and his own country. Mr. Knudson was filling an operatic engagement in a German city when the war broke out. Later developments led to his arrest as an American. He was put in prison and subjected to cruel exposure and deprivations which led to pneumonia and serious results, from which he is still suffering. His release was due, it is said, to his reduced and supposedly hopeless condition. His unexpected revival, the recovery of his voice and return to Minneapolis are a source of joy to his friends and bring to the city an added figure in the best of the city's musical life, as was shown in his recital last night.

The program opened with Handel's recitative and aria, "Hear Me, Ye Winds and Waves," and was followed by a group of Schubert and Schumann songs, sung in English. Huntington Woodman's cycle, "In San Nazaro," in four numbers, was used in a group with MacDowell's "The Sea" and Huhn's "Invictus." Rubinstein's "Now Shines the Dew," Tchaikovsky's "A Pilgrim's Song" and "Don Juan's Serenade," all in English, closed a program in which the demand for many shades of dramatic intensity found its complement in the warm, colorful voice and a fine interpretative sense.

William MacPhail, violinist, made two distinct and worthy contributions to the program in his playing of Sinding's "Ballade," Op. 43, No. 2, and the Vieuxtemps "Ballade et Polonaise." Margaret Gilmor MacPhail at the piano demonstrated her exceptional ability as an associate in ensemble.

F. L. C. B.

BALTIMORE GREETSEIDEL WITH STOKOWSKI FORCES

Large Audience Hears Brilliant Program by Philadelphia Orchestra—Baltimore Players Begin Sunday Concerts

BALTIMORE, MD., Nov. 12.—With the excitement of the armistice signing, the exultant playing of the Allied anthems and a beautifully balanced program at the first concert of the Philadelphia Orchestra series, on Nov. 11, the emotions of the large audience were brought to a high pitch. Chabrier's Overture to "Gwendoline" was brilliantly played and the Fourth Symphony of Tchaikovsky was given a thrilling presentation. With the Brahms Concerto the young violinist, Toscha Seidel, made his initial appeal to the local music-lovers. And the appeal was indeed a deep one. The serious nature of this young artist's work and his fine qualifications, technically, intellectually and artistically, made a

straightforward demand for instant recognition.

On Sunday afternoon, Nov. 17, an innovation took place in the performance of the Baltimore Symphony Orchestra, this being the initial concert of the fourth series and marking a new era in musical life here by the granting of the privilege of a Sunday symphony concert. The management need not hereafter feel that the old "blue laws" are essential, judging by the clamor for seats and the large number of music-lovers who were turned from the doors because of overtaxed capacity. Gustave Strube had prepared a program of pure enjoyment that included the Eighth Symphony of Beethoven, the Goldmark Overture "Sakuntala," the *Adagio* for strings from the Opus 11 Quartet of Tchaikovsky, and the Massenet "Scènes Pittoresques." Incidentally, the public feels grateful to Manager Frederick R. Huber for having made possible these Sunday afternoon performances. Maggie Teyte, whose charms have long been recognized here, gained many new admirers in her interpretations of a Thomas aria and in a dramatic excerpt from Charpentier's

Recent

GALLI-CURCI TRIUMPHS

CONCERT

Cleveland, November 15th

"Checks, drafts and currency were returned to fully a thousand people, and a tremendous crowd was turned away from the doors, because there was no room. Cheer up! Madam will doubtless be back in the spring for a recital after her operatic season. Of course, she sang divinely, as probably none other on earth at the present time can sing. To mention her numbers with comment of each is to gild refined gold; only extravagant praise can follow her performance. In florid arias and in simple songs it is the same. Why speak of the mechanics or the artistry? Her voice is flawless; it is of a kind that we are likely to hear only once in a lifetime."—*Archie Bell, Cleveland News.*

"... When Mme. Galli-Curci comes forward one sees in her the incomparable impersonator of Gilda, and Juliet, and Violetta, as well as the famous vocalist who is presently to delight us with her song. ... Her program was attractive, and it was skillfully arranged. It was not a conventional recital list, as was both natural and inevitable. ...

"... The traditional feats of bravura, without which no program by a world-famous coloratura soprano would be complete (especially if she be the foremost exponent of her alluring art), came to their own in a marvelously brilliant delivery of Rossini's 'Una voca poco fa.' Would that this too-seasoned veteran of the concert stage were never sung by a lesser singer! It brought Mme.

Galli-Curci a colossal ovation, nor were the auditors able to restrain their applaudive ardor until the air was ended. And not only following this number, but throughout the evening the enthusiasm of the audience was at a high pitch. Mme. Galli-Curci's success was overwhelming."—*James H. Rogers, The Plain-Dealer.*

"... The simplicity of her interpretative method is both refreshing and direct in its sympathetic appeal. There are no moments of tragic emotionalism or frenzied declamation. All that she does is marked by intelligent conservation of emotion. Temperamental she is, but not obsessed with tatter-tearing vociferation. The quality of her voice, with its temperamental coloring and sympathetic character, is what differentiates her from the rank and file of coloratura singers. The brilliance of her technic is enhanced by the colorful quality of her limpid tones. And it is this characteristic that makes her rendition of simple songs equally effective and appealing to the listener. New York critics in their mad search for imperfections intimate that she indulges in imperfect intonation, but upon the two occasions I have heard her, her tones were as true and certain as a flute, and beyond this had the emotional tremor that stimulates heart action.

"To enumerate her several selections seems unnecessary. It is the concrete estimate that I would give, viz., the supremacy of her art is beyond peradventure."—*Wilson G. Smith, Cleveland Press.*

OPERA

Chicago Opera Company, November 18th

Chicago Tribune:

"La Traviata" just two years to the day since Galli-Curci first came to Chicago. That she is the best of all Violettas in all that the part asks for has been my conviction since she made herself known in the role—which is, incidentally, her own notion of her best conveyance in the tragic repertoire. She was brilliant and irresistible last night, as singer and as actress; and when she is Violetta "La Traviata" is an opera in four acts, and not in one, as when other coloraturas disport in it.

Chicago Daily News:

Galli-Curci's Violetta is one of her flawless roles, considered from a technical viewpoint. It is one of her most grateful parts; its easy-flowing coloratura passages are brought out by her from the "Ah fors e lui" to the very last with that inimitable facility and flexibility which is individually hers. She made a great success again last evening.

Chicago Examiner:

"Traviata" had been chosen for opening night in order to present that prime favorite, Mme. Galli-Curci, in one of her most gracious roles. And she sang it, if anything, better than ever before, surpassing even her best former efforts.

Returning to us after achieving the absolute subjection of both Manhattan and the Hub (than which no greater musical glory can come to any man or woman—so think our Eastern friends), this

resplendent successor to Patti rouladed her devious way through the old-fashioned music, and with her elfin ease made it glow and resound as fresh as though born but yesterday.

Chicago Evening American:

Her "Traviata" last evening was a mile-stone signal of progress in her career. Both vocally and histrionically she has forged far ahead in her ideal to achieve Parnassus. Her voice was fresh with all its own purity and exquisite beauty of timbre, impeccably true and caressing, with here and there a new note of firmness and a welcome tendency to employ color effects hitherto disregarded. The "Ah! Fors e lui" was an accomplishment matchless in tonal surety and quality.

Chicago Evening Post:

Mme. Galli-Curci was at her best and sang the famous aria exquisitely, finishing with a high E flat at the close that was a tone—not a squeak nor a squawk, but a tone that belonged to the realm of music.

Chicago Evening Journal:

Her voice is even a lovelier musical instrument than it was last season, and I thought and spoke of it as ideal then. In the interval it has become warmer in quality, and she has developed some ideas that seem completely logical about using it in a dramatic manner.

Management: CHARLES L. WAGNER

D. F. McSweeney, Associate Mgr.,
511 Fifth Avenue, New York

Growth of Musical Alliance Shown in President's Report at First Annual Meeting

Organization, Only One Year in Existence, Has Enlisted Sympathy and Support of Leading Thinkers in Musical Field — Movement to Co-ordinate Various Branches of Musical Interests Finds Endorsement Throughout Country — Has Stimulated Recognition of Music in Public Schools and Promulgated Cause of Civic and Municipal Music — Report of Practical Results Achieved Endorsed

THE annual meeting of the Musical Alliance of the United States was held at the offices, 501 Fifth Avenue, New York, on Tuesday afternoon, Nov. 19.

Before presenting the annual report John C. Freund, the president, reminded the members that the Alliance was duly incorporated on Oct. 29 of last year, under the laws of the State of New York, as a friendly organization, not for profit. The president then read from the minutes of the directors' meetings that the original certificate had been approved by the Hon. Edward G. Whitaker, Justice of the Supreme Court of the State of New York, on Oct. 24, 1917, and had been duly filed and recorded in the office of the Secretary of State.

How Alliance Was Launched

The president recalled the events which had led to the formation of the Alliance and showed that the idea of such an organization was the result of nearly half a century of experience in the musical world and industries, more particularly as the result of experiences that he had made in the last six years, traveling all over the country delivering addresses, calling attention to the progress the United States had made in musical knowledge and culture. He showed, too, how these calls had come from the discovery of the astonishing fact that this country spends on music in all its forms and on the musical industries, the astounding sum of \$600,000,000 a year, which in spite of the war and the disturbances to business now amounted to nearly \$700,000,000 a year.

During all the period of his activities the president said he found that the musical people were about the only vital force in the community that had no central organization. There were, it is true, any number of federations, organizations of teachers, of organists, of singers, of players, of women's musical clubs, of supervisors of music, but each of these organizations worked absolutely in its own orbit, had no communication or even interest in any other. There was no central body.

Thus in October of last year, when he had the honor to be the guest of the City of Baltimore, he launched the plan and scope of the Musical Alliance before a large assemblage of the City Club. The matter was taken up by the Associated Press and carried through the country.

A Membership of Over 2,500 Members Representing Over 150,000 Persons

During the past year, in spite of the restrictions and burden placed upon the musical world and industries by the war, by labor strikes, by the great epidemic of influenza, the Alliance had won a membership of over 2,500, representing the most distinguished and influential composers, singers, players, conductors of leading orchestras, heads of conservatories, prominent members of the musical industries, teachers, professors of colleges. This membership, furthermore, represented between a hundred and fifty and a hundred and seventy-five thousand persons actively engaged in the musical world and industries, as the individual subscription of many of the members represented by formal vote their organizations.

He said he was glad to state that the Alliance had not only enlisted the good will and support of the most prominent musicians and teachers, but also of the men who were at the head of the great musicians' organizations.

Represented in Over 300 Cities

Thus, for the first time in the history of music in this country there is an organization with members in over three hundred cities, representing every phase of musical activity.

It has been made clear, therefore, that the main, underlying idea of the Alli-

ance, its specific aims and the lines on which it proposes to work, have been endorsed by what may with fairness be termed the leading and most representative members of the musical world and the musical industries.

Thus the Alliance had reached the first stage in its existence. The second stage follows, which means a long period of education, of work, where success must naturally depend upon the loyalty of those interested, and the wisdom with which its policies are guided.

Finances of the Alliance

With regard to the finances of the organization, the president said the expenses of running had been now put on a very modest basis. With the exception of the salary at the start of a secretary, who later resigned, and the salary of a stenographer, the work of the Alliance had been done voluntarily. There had been a deficit of some \$2,000 for the first year, which it was hoped would be overcome during the coming fiscal year. The deficit had been met by himself and his associate, the treasurer, Mr. Milton Weil.

Practical Results Accomplished

Naturally the members of the Alliance were interested in knowing what had been accomplished in a practical way during the year that elapsed. In this connection it should not be forgotten that whatever had been done had been done during the most trying time the musical world has known.

In the first place, true to its chief aims, the Alliance had been enabled to interest the Hon. Philander P. Claxton, Commissioner of Education in Washington, who attended a dinner given him by some members of the organization in New York, when he not only declared his sympathy with the work, but stated that he was engaged on a plan to improve and enlarge the scope of music in the public schools. The mere fact that Commissioner Claxton declared himself so favorably to the value of music in the public school system had had a tremendous influence everywhere. It had strengthened the hands particularly of those who in many places had been unable to secure any recognition for music in the schools.

In the next place, through the activities of the Alliance, the press everywhere was giving music more consideration than ever before.

The Alliance, furthermore, has been able to be of considerable service to those engaged in getting up community choruses in various parts of the country. It has furnished plan and scope to those who are interested. It has also been the means of giving great assistance, for which acknowledgment has been made, to the section of the War Department engaged in providing singing leaders and music in the military camps. In fact, several members of the staff of MUSICAL AMERICA have become song leaders.

In April of last year, after making a public address in the Pennsylvania House of Representatives at Harrisburg, Pa., the president said he called upon the then Governor, Hon. Martin G. Brumbaugh, to issue a proclamation arousing the people to the power of music as a force to help us win the war, and calling for the formation of singing-marching parades. This Governor Brumbaugh did in a proclamation. This proclamation has historic value, for it is the first time that the Governor of a great State ever issued a call to the people in which he proclaimed the value of music in the national, civic and home life.

More recently, though the efforts of the Alliance, and with the kind encouragement and assistance of Mayor Hylan's private secretary, Mr. Whalen, and of the public-spirited Director of the Port of New York, former Congressman Murray H. Hulbert, Mayor Hylan was induced to appoint Mr. Philip Berolzheimer, a millionaire and public-spirited citizen, president of the Eagle Pencil Co., as Deputy Park Commis-

sioner and as Director of Municipal Music. Since then Mr. Berolzheimer has been made Park Commissioner. This is the first time the Mayor of New York has taken any interest in music, and in this Mayor Hylan's attitude contrasts favorably with the previous incumbent of the Mayoralty, who cut the original appropriation of \$80,000 for municipal music to a miserable \$16,000.

Since then, through the interest aroused, former Mayor Preston of Baltimore has appointed a director of municipal music, in the person of Mr. Huber, manager of the Baltimore Symphony Orchestra.

Milton Weil, Treasurer of the Alliance, Before Senate Committee

This summer, when the Ways and Means Committee of the House had decided to increase the tax on musical and other performances from ten to twenty per cent, Milton Weil, treasurer of the Alliance, went to Washington and made an appeal to the Senate Committee, and while at first it seemed as if the appeal had not been successful, the latest information is to the effect that the tax will remain at the old rate of ten per cent and not be increased to twenty per cent, which of itself would justify the existence of the Alliance, if it had done nothing else.

An Advisory Council Formed

One of the most important moves made by the directors of the Alliance is the establishment of an Advisory Council, composed of persons of national standing and distinction. It is becoming more and more evident that even now that hostilities have ceased there will be serious problems, political, industrial, commercial, social, for the world to face and solve, and that there will be equally vital problems for the musical world to grapple with.

In order, therefore, that the directors of the Alliance may have a consensus of opinion from representative men in the political world, officials of leading organizations in the musical and industrial field, leading composers, conductors, singers, players, educators, it has appealed to a number of persons of national standing and distinction. Among those who have responded are the following:

ADVISORY COUNCIL

MUSICAL ALLIANCE OF THE U. S. NOVEMBER 1, 1918

HON. MARTIN G. BRUMBAUGH,
Governor of Pennsylvania.
HON. JAMES H. PRESTON,
Mayor of Baltimore.
HON. MURRAY HULBERT,
Director Port of New York.
JOSEPH N. WEBER,
President Amer. Federation of Musicians.
PHILIP BEROLZHEIMER,
Commissioner of Parks, New York; Director of Municipal Music.
RALPH M. EASLEY,
Chairman Exec. Committee, National Civic Federation.
MRS. W. D. STEELE,
Sedalia, Mo.,
Chairman Music Dept., General Federation Women's Clubs.
WILLIAM WADE HINSHAW,
Pres. Society American Singers.
E. R. LEDERMANN,
Centralia, Ill.,
Pres. Assn. of Presidents, State Music Teachers' Assns.
T. P. GIDDINGS,
Minneapolis,
Supt. Public School Music.
PAUL B. KLUGH,
Pres. Nat. Piano Mfrs. Assn.
CHARLES L. WAGNER,
Pres. Nat. Assn. Musical Managers.
DANIEL J. NOLAN,
Cleveland,
Pres. Piano Merchants' Nat. Assn.
EDMUND GRAM,
Milwaukee,
Ex-Pres. Piano Merch. Nat. Assn.
GEORGE W. POUND,
General Counsel and Mgr. Musical Industries, Chamber of Commerce of U. S.
ENRICO CARUSO,
Gen. Mgr. Metropolitan Opera Co.
DR. WALTER DAMROSCH,
Conductor N. Y. Symphony Orch.
JOSEF STRANSKY,
Conductor N. Y. Philharmonic.
LEOPOLD STOKOWSKI,
Conductor Phila. Sym. Orch.
KARL BUSCH,
Conductor Kansas City Sym. Orch.
FANNIE BLOOMFIELD ZEISLER.
HAROLD BAUER.
MAUD POWELL.
DAVID BISPHAM.
DR. WILLIAM C. CARL.
HENRY HADLEY.
EDGAR STILLMAN KELLEY.
CHARLES WAKEFIELD CADMAN.
MRS. H. H. A. BEACH.
RUBIN GOLDMARK.

ERNEST R. KROEGER.

St. Louis

PROF. W. L. PHELPS.

Yale University.

DR. H. A. CLARKE,

University of Pennsylvania.

PROF. HOLLIS DANN,

Cornell University.

PROF. PETER DYKEMA,

University of Wisconsin.

PROF. ARTHUR FARWELL,

University of California.

PROF. RYBNER,

Columbia University, New York.

PROF. HENRY T. FLECK,

Hunter College, New York.

DEAN LIBORIUS SEMMAN,

Marquette University, Wis.

OSCAR SAENGER.

ALEXANDER LAMBERT.

Without exception, these prominent personages have expressed their sympathy with the organization, with its aims, their readiness to assist in any way in their power and have enthusiastically endorsed its work so far.

The president then referred to his own efforts as a representative of the Alliance and stated that he had made addresses during the current year in twenty leading cities, at great mass meetings, where thousands of people have sung the songs of the Republic, and were enthused with the great cause for which we have all been fighting.

Naturally, there had been some criticism, though it came principally from irresponsible sources and from a few who had the mistaken idea that tens of thousands of dollars were flowing into the treasury.

Every Hope That the Alliance Will Exercise an Influence for Good

From the record made already, therefore, made under great stress and strain, it certainly goes to show that with the skies clearing, peace coming and an era of great prosperity before this country, music will receive greater recognition than ever, and consequently there is every hope, every reason to believe that the Alliance, as it grows in influence and power, in membership, in the confidence of those who have joined it in its infancy, will be able to exercise an influence for good greater than any other organization now in existence.

One thing is certain, said the president. It can be definitely placed to the credit of the Alliance that the propaganda made for it has been efficient enough to convince tens of thousands of people, musicians, those engaged in the musical industries, those interested in music, that the one great thing we all have to do in order that the musician, the composer, the player, the singer, may have due recognition of the value of their work in the community, is to make the nation, the man in the street, as well as the legislator, accord music its rightful place in the national, civic and home life. That is the first thing we have to do. And we are doing that.

Must Have a Minister of Fine Arts in the National Government

The next thing that the Alliance is already accomplishing is that it has started a movement for the recognition of music in the national government. Why not? When every foreign nation has a Ministry of Fine Arts, particularly interested in music, why should not we Americans have such a bureau, with the secretary as a member of the Cabinet?

The Alliance may also be credited with having taken a long step forward in convincing those who have charge of our national school system that music is a force which, as Commissioner of Education Claxton said, after the rudiments have been acquired, makes for the development of fine, brainy, resourceful, intelligent citizens.

Another movement with which the Alliance has been identified, and which is also gaining strength, is the movement for the recognition of talent on the merits, not because it is American or because it is German, or French, or bears a foreign hallmark, but because of its merit, and that in this country we shall have in our music what we put into our constitution, "that there shall be no prejudice on account of race, religion or previous condition of servitude."

The road the organization has to travel is a long and arduous one. There are many pitfalls, many concealed enemies, but the light is ahead, and it will win out, because it is based on the three fundamentals—justice, truth and the recognition of value of the spiritual in life.

"Let us never forget," concluded the president, "that these were the forces

(Continued on page 12)

Growth of Musical Alliance Shown in President's Report at First Annual Meeting

[Continued from page 11]

which enabled us to win this war for humanity—for civilization!"

Homer Moore's Appreciation

Homer Moore, the composer, for many years musical critic of the *St. Louis Republic*, said:

"I am not informed as to even a fraction of the good which Mr. Freund has been doing for Americans and American music—for Americanism in music. But even with such meager information as I have, I have for a long time been personally filled with gratitude. I have met a good many people since Mr. Freund first made himself a national institution with regard to our musical progress, and have found that out through the country the feeling which I have is not at all peculiar to me.

"We have just listened to a very remarkable exposition of what one man, with some assistance, can do, when he is full of it himself, when he is not afraid, when he has convictions, when he has the courage of his convictions and seems to have inexhaustible industry. Now with all these thoughts and feelings and this keen appreciation way down deep in my heart, which I know you all feel just as I do, I wish to move that that report be accepted."

Mr. Moore's motion was duly seconded and carried.

Prof. Rybner Advocates Establishing Symphony Orchestras

Prof. Cornelius Rybner of Columbia University made an address in which he suggested that the Alliance should interest itself in establishing orchestras throughout the United States, especially

for the purpose of enabling composers to have their works rehearsed from manuscript, not necessarily for public performance, but for the opportunity the composer might have to hear his own music played.

Professor Rybner maintained that the lack of such opportunity was stifling our American composers and expressed the hope that the Alliance will do something to institute such orchestras.

One reason, Professor Rybner said, for the musical accomplishment that must be credited to Germany, was the fact that young composers could get an opportunity almost anywhere of having their works produced in manuscript and so had a chance of hearing such works and being criticized.

Interesting Discussion

A discussion followed, during which the president stated that in his judgment Professor Rybner's suggestion was outside the scope and primary ideas of the Alliance, which were to educate the public mind, and not to educate the individual musician. That must be left to the schools, colleges and conservatories. The fundamental idea of the Alliance was to educate the legislator, the man in the street, the banker, the broker, the ticket seller, the storekeeper, the butcher, the baker, the candlestick maker, people perhaps who had never thought of music except when the band went by or they heard a musical comedy or they listened to some music on Sunday in the churches.

What was needed was to get proper recognition for the art itself.

Another primary purpose of the Alliance was to induce all those interested in our system of public school education

to give music the recognition to which it is entitled.

It was these fundamentals which he believed had induced so many of our leading musicians, teachers, managers, to become members of the Alliance and endorse its work.

The educational idea of the Alliance was not to develop the composer, but to create a condition of the public mind where people would be willing to accept a composer and not turn him down just because he happened to be called "American." The plea was not that anyone should be recognized because he or she was American, but that they should not be discriminated against for that reason.

Another plea was that music should receive recognition in the national government, for nothing could give the world outside a better and stronger idea that we are something besides dollar-grabbers, commercialists, interested in commerce and industry, than the fact that we do recognize the value of the spirituals, especially the value of music, art, literature, and give the arts representation in the national government.

Music Critics as Members of the Alliance

Homer Moore rose to ask the question that, having been for a number of years a newspaper critic, he would like to inquire if the Alliance had in its membership the critics of outside cities, had any effort been made to get them, had they been enrolled as members?

The president stated that no particular effort had been made to reach the critics and induce them to become members, though a number of critics and writers for the press, especially through the West, had become members.

Should the Alliance Undertake Musical Festivals?

After some further discussion with regard to what efforts were being made to extend the usefulness of the Alliance through the press, the president said that there was one point on which he would desire the opinion of the members

present. He stated that many applications had come in with regard to the advisability of the Alliance undertaking the giving of concerts or musical festivals, especially at a time like the present.

Personally, he believed that all such enterprises were entirely outside the function of the Alliance, which should be all the time on great, big, broad, educational lines, particularly with the view of taking the whole musical situation out of the rut in which it has been for years, where the musician and music teacher had no social standing, had not been regarded as worthy of consideration. Even in many of the leading colleges, music yet had not been accorded the dignity of representation. In many schools and colleges music was still looked upon as something that might be well for young ladies as an aid to matrimony, but as meaning nothing serious in life.

The president, therefore, put it to the meeting whether the members believed that part of the work of the Alliance should be to undertake the giving of concerts or musical festivals.

A general "No" was the response, several members expressing their conviction that it would be a great mistake for the Alliance to enter into any such undertaking.

Mme. Devine Wants to Know How Members Can Help

Mme. Lena Doria Devine rose and asked whether, in view of the great work the Alliance was doing, the members could as individuals give any assistance besides the modest fee for annual dues.

To this the president replied that, from time to time, persons had come forward and had offered financial assistance, if it was needed. The reply so far had been that it had not been necessary, especially as it was hoped that the Alliance would during the coming year be self-sustaining, because of the modesty of the expense in conducting it. The an-

[Continued on page 13]

"I HEAR AMERICA SINGING"—Walt Whitman
Have You Heard?

LOTTA MADDEN

The American Soprano

What the New York Critics Say:—

"A Truly Great Artist."—*Evening Mail*.

"A Voice of Rare Beauty."—*American*.

"A Singer of Uncommon Feeling."—*Globe*.

"A Soprano of More than Acceptable Quality."
—*Evening Sun*.

"A Singer Above the Average."—*Sun*.

"A Singer Distinctly Above the Average."
—*Tribune*.



Management: MUSIC LEAGUE OF AMERICA, 1 West 34th Street, New York

Growth of Musical Alliance Shown in President's Report at First Annual Meeting

[Continued from page 12]

annual subscription had been placed at the low figure of a dollar so as to induce the average music teacher and musician, to whom a dollar meant a good deal, to take an interest in the organization. In time it was hoped that as the work progressed there would be local chapters of the organization in Chicago, in Boston and other leading cities. The work of the Alliance would in time unquestionably be recognized, because the organization was founded on a great need, the need of the musicians getting together and saying to the people of the country: "We workers in the musical field, we teachers of music to your children, we teachers of singing, we song leaders, we players and singers, we church choir singers, we band and orchestra men, we all of us, we contribute more to the progress of humanity than many educators working in the schools and colleges."

The president said further that one of the results of the work of the Alliance, supported as it had been by a large section of the press of the country, was to show that it was no longer necessary to go to Europe for a musical education.

Schemes for an American Museum of Musical Art

Miss Alice A. Driggs presented the scheme, in which she and others are interested, of the American Museum of Musical Art, which is to be located in the City of New York, the objects of which are:

1. To increase and diffuse knowledge of the history, science, art, influence, utility and production of music.

2. To bring together and preserve objects of art, interest and instruction relating to the history, science, art, influence, utility and production of music.

3. To erect and maintain a building suitable to contain and preserve objects of art interest and instruction relating to the history, science, art, influence, utility and production of music; also a musical library, large and small concert rooms, lecture rooms and accommodations for the scientific investigation and trials of ancient musical instruments and ancient musical manuscripts.

The American Museum of Musical Art is to be erected and maintained in the same manner and on the same lines as the Metropolitan Museum of Art, the American Museum of Natural History, the Flower Museum and Botanical Gardens at Bronx Park and other educational institutions.

Miss Driggs stated that she took great interest in the aims of the Alliance and was particularly gratified in hearing of what it had already accomplished. She believed that it could be affiliated with the movement to establish an American Museum of Musical Art and that the headquarters of the Alliance might be conveniently and properly placed in the Museum as being an integral part of the musical life of the people.

Miss Margaret Phillips Calls for Suggestions

Miss Margaret I. C. Phillips called for suggestions regarding what individuals or schools or communities might do toward affiliating with the spirit of the Alliance, so that we can collect our forces in a co-ordinate way and, whether as individuals or as associations, be able to express something of the spirit, joy and praise that will unify, spread out, even from a small center.

In the discussion that followed regarding the means to be used for expanding the usefulness of the Alliance, the president stated that so far the policy of the directors had been simply to put forward the purpose of the Alliance, and with such aid as had been given through the press, to appeal to the support of

those who might be interested. At no time had any effort been made to force the issue. It had been considered to be the best policy to let the organization grow of itself. One of the reasons for this policy had been that it was manifestly of vital importance to make a thorough test as to whether the idea itself had sufficient force to attract the best people in the musical world and industries. If it had, then it deserved to live.

Teacher in the Public Schools Asks Aid of the Alliance

A young lady who stated that she was a teacher of music in the public schools, asked whether the Alliance could be of any service in inducing the Board of Education not only in New York but in other cities to give the teachers more

time for music and encourage them in their work. In many of the schools the time afforded even for the simplest musical exercises was very limited, so that the children had little or no opportunity to do anything more than just sing a patriotic song or two.

The president suggested that the effort had already been made and that that was the reason that the Alliance had got in touch with Commissioner Claxton in Washington, with the result, as already stated, that a notable difference had been noticed in the attitude of many of the school boards throughout the country, which, inspired by the action of the Commissioner of Education, had taken a more liberal position with regard to the whole question of music in their schools.

A general discussion among the members followed with regard to the Alliance and its purposes. It seemed to be the consensus of opinion that, especially considering the general condition of the country, the war, the recent epidemic, the Alliance had already been able to accomplish a great deal, and that much might be expected of it in the future.

During the proceedings the president stated that the committee to nominate six persons to be voted for as directors of the Alliance for the ensuing year, had selected the following:

John C. Freund, Milton Weil, Joseph N. Weber, president American Federation of Musicians; Prof. Hollis Dann of Cornell University, Paul Kempf, Leopold Levy.

The secretary was then directed to vote one ballot for these directors, who were then, on a motion being duly put and seconded, unanimously elected.

After the meeting the directors met and voted for the following officers for the coming year:

John C. Freund.....President
Milton Weil.....Treasurer
Joseph N. Weber,
First Vice-President
Hollis Dann..Second Vice-President
Delbert L. Loomis was also re-elected secretary.

Over five hundred proxies from members in New York and all over the country were received, most of them with expressions of confidence in the Alliance and hopes for its continued success.

FORTY CONCERTS ON SEASON'S SCHEDULE FOR ROSITA RENARD



Rosita Renard, Chilean Pianist

BOSTON, Nov. 9.—South America is safely trusting its musical reputation to an unusual succession of great women pianists. The first was Teresa Carreño, who set a standard which her successors will find it difficult to equal or surpass. Guiomar Novaes, a Brazilian, came to the United States a few years ago, and at once established herself as a player of the first rank. Last season Rosita Renard made her American debut and aroused the enthusiasm of even the most blasé hearers. Miss Renard is a native of Santiago, the capital of Chile. After graduating with the highest honors from the National Conservatory of that city, her brilliant playing procured for her an audition before the President of the Republic of Chile, Mr. Montt, and his Minister of Instruction, Mr. Villegas. The result was the award of a scholarship entitling her to five years' study in Europe at the expense of the Chilean Government.

Miss Renard had completed her studies and made a successful European debut when the war put an end to concert tours. She returned to South America to play in the larger cities of Chile, Peru and Bolivia, and in 1917 gave her first recital in New York. Miss Renard, who is now under the direction of C. A. Ellis, will give over forty concerts this season,

including appearances with the Boston Symphony, the Chicago Symphony and several other important orchestras.
C. R.

PHILADELPHIANS HEAR YON

Gives Recital on New Organ in Walnut Street Presbyterian Church

PHILADELPHIA, Nov. 18.—Pietro A. Yon of New York opened Philadelphia's season of organ music to-night with a well attended recital in the Walnut Street Presbyterian Church. The occasion was the "try-out" of the church's newly installed organ, a Moller, the largest church organ in the city. In selecting his numbers Mr. Yon had evidently aimed to display not only his own talents, but also the capacities of the new instrument. The program consisted of the Second Sonata of Pagella, Franck's "Pièce Héroïque," Joyce's "Pastorale," a Prelude and Fugue in A Minor by Bach and Mr. Yon's own "Christmas in Settimo Vittone," "Echo," "Speranza" and "American Rhapsody," with the "Star-Spangled Banner" as the evening's crowning glory.

The opening Pagella work and the heroic Franck number served to exhibit Mr. Yon's technical mastery of his instrument and his interpretative gifts. The "Pastorale" by the American Joyce displayed rather his exquisite sense of tonal values. In playing the Bach Fugue he adhered to the best traditions.

Of Mr. Yon's own compositions it should suffice to say that, although the audience had been requested not to applaud, it remained in the church at the conclusion of the program, thus silently signifying its desire for more. Mr. Yon responded with three additional numbers.
T. C. H.

Organize Symphony Orchestra at Miami

MIAMI, FLA., Nov. 12.—Maurice Karp has organized a symphony orchestra and has made arrangements to augment his forces by players engaged by the large hotels for the winter. Two "pop" concerts will be given every month. The best part of the whole plan is that the last rehearsal before each concert is to be a lecture program for public school children, who will be admitted without fee.
A. M. F.

Fine Program by Russian Symphony Given in Madison, Wis.

MADISON, WIS., Nov. 20.—The Russian Symphony Orchestra, Modest Altschuler, conductor, was heard in an attractive program at the Fuller Opera House on Monday night. Especially fine was the reading of the Fifth Symphony of Tchaikovsky, and the Vasilenko suite, "To the Sun," which was highly appreciated. Vladimir Dubinsky, 'cellist, scored a decided success with his excellent solo playing of the Tchaikovsky Nocturne and the Cul "Orientale," following these with an encore with harp accompaniment. Powell's "Merry-Go-Round" and "Banjo Picker" were listened to with keen enjoyment, as was the MacDowell-Altschuler Polonaise. The program closed with the Glazounoff "Paraphrase on the Allied Anthems," and the "Star-Spangled Banner."
C. N. D.

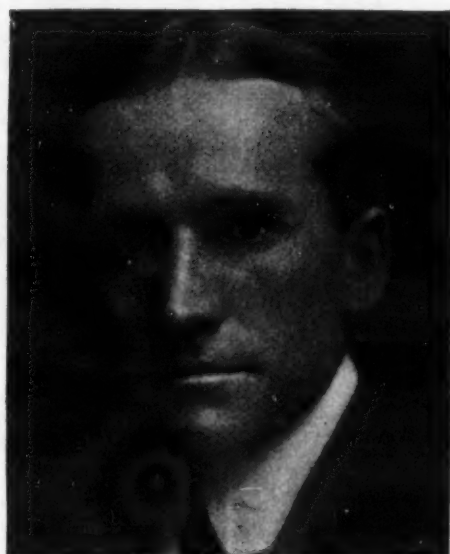
AUORE LA CROIX GIVES ANOTHER PIANO RECITAL

Aurore La Croix, Pianist. Recital, Monday Afternoon, Nov. 18, Aeolian Hall. The Program:

From Partita, No. 1, B Flat Major, Bach; Sonata, Op. 57, Beethoven; Ballade, Op. 52; Fantasia Mazurka, Op. 24, No. 4; Preludes, B Flat Major, F Major, D Minor, Chopin; Venice Nocturne, Lendvai; "Jardin sous la Pluie," Debussy; Theme and Variations, Royce.

Miss La Croix's many points of artistic excellence were duly recorded at her debut recital several weeks ago. It only remains to be added that the young American again made a splendid impression. Miss La Croix's most prominent asset is a broad and vivid imagination. When she is more experienced in the wiles of piano playing she will doubtless learn to make this virtue serve a worthier purpose than mere display. The young artist exploited her originality in the Chopin numbers, but it did not serve to enhance the value of the Ballade or the other pieces. For the most part she played accurately and when she did not overpedal she played clearly. All in all, Miss La Croix is a highly talented young pianist.
A. H.

Leon Rice, the American tenor, is singing in his programs this winter "Ye Moanin' Mountains," "I Did Not Know" and "Design" by Frederick W. Vanderpool, Penn's "The Magic of Your Eyes," "Smilin' Through" and "Sunrise and You."



Jean de Reszke's
Principles of Singing

Frederic Warren

Studied them with the famous singer in Paris from 1906-1910, and has since taught them with the greatest success in Paris, London and Berlin.

New York Studio: CARNEGIE HALL 810-814

Apply by letter only.

MASON & HAMLIN PIANO USED

INSTITUTE OF MUSICAL ART

of the City of NEW YORK
FRANK DAMROSE
DIRECTOR

120 Claremont Avenue

PABLO CASALS

The World's Foremost Cellist

First Trans-Continental Tour 1918-19
(Feb. 15-Apr. 15 on Pacific Coast)

Exclusive Management
USERA & CO. 10 E. 43d St., New York

JOSEF HOFMANN

Criticisms Unparalleled by Any Other Pianist

New York Herald, Nov. 24, 1918.

JOSEF HOFMANN'S MARVELOUS ART SEEN IN PIANO RECITAL

Immense Audience at Carnegie Hall Enjoys a Very Interesting Programme of Piano Music Superbly Interpreted.

By REGINALD de KOVEN.

There are at the present time very few really great artists, and Josef Hofmann, who gave his first piano recital this season at Carnegie Hall yesterday afternoon, is certainly one of them.

There are still, I think, many of us who remember Josef Hofmann as an infant prodigy when he appeared in New York many years ago, a sturdy boy dressed in black velvet, with lace collar, playing the piano like a master. Fortunately for him he was not driven into an early decline by reason of too great youthful effort like a contemporaneous boy prodigy, one Otto Hegner, who played at that time as well, or even better, than he, but who disappeared from public view in early youth because he could not stand the strain of being pushed to an effort beyond his years. My second vivid recollection of Josef Hofmann is when, after serious study with the great pianist Rubinstein, he returned to New York as a youth of nineteen or twenty and fairly electrified a Metropolitan audience on a Sunday night by a playing of the Rubinstein D Minor Concerto, which in style and authority, in artistic poise and brilliancy of execution, pointedly recalled his great master and teacher.

To-day Josef Hofmann stands before the public as undoubtedly one of the greatest, if not the greatest, pianists of his day. Every time I hear him it seems to me that in the breadth and development of his art and style, in his human sympathy as well as in the tenderness and emotion which comes of a life's happy experience, he plays better. Certainly at yesterday's recital he gave a most illuminating and enjoyable exhibition of high class artistic piano playing, and I was especially struck by the superb balance, proportion and finish of his interpretations from an intellectual standpoint, as well as from a mechanical standpoint of his piano dynamics, contrasts and climaxes.

His Marvelous Fingering

Oh, those wonderful fingers, which no amount of automobile or house building, or the indulgence of those mechanical experiments which are his hobby seem to injure in their dexterity, but only to improve!

His program of yesterday, ranging in well considered succession from Handel to Liszt, was one to test the capabilities and capacity, as regards varied expression and mood, of any pianist, and I am free to say that I enjoyed every phrase and note of it to an extent which practically disarmed criticism and only called for unqualified expression of pleasure and enjoyment.

The program opened with Handel's D Minor Variations, and it was evident from his interpretation that Mr. Hofmann had well in mind the tonal quality and effect of the old-time spinet or harpsichord, for which the music was written, and with classic elegance and simplicity tempered the sonority of the modern instrument in accord with the original intention of the composer. And yet there were both force and brilliancy as well as classic reserve in his exceedingly finished interpretation. Again old-time grace and delicacy, like the perfume of old lavender, came to the fore in the two familiar Scarlatti pieces, "Pastorale" and "Capriccio," in which the pianist showed versatility in style and sure artistic intention; the formal classicism of Handel being tempered with a genial and modern touch which made for unusual charm of appropriate expression.

The Beethoven Sonata A Major, opus 101, the high light of the program, which came next, was interpreted with a wealth of imaginative

detail in the way of varied tone color and contrast, and differentiation of light and shade, and given with a reserve and continence fully illustrative of Beethoven as the first great romantic composer. Here was no hard formalism, but the sympathetic and plastic interpretation of the emotional thought of a composer bent on breaking the shackles of the convention and tradition that his progressive genius had overleaped. Enthusiastically encored, and probably as a fitting introduction to the succeeding Chopin group, Mr. Hofmann played the Chopin B Flat Waltz with a combined entrain and delicacy which were captivating.

Like Woman's Dream of War

The C Sharp Polonaise, which opened the Chopin group, struck me as tenderly martial and in point of sentiment somewhat plaintive, like a woman's dream of war—a woman whose heroism could hardly combat her tenderness at the crucial moment. But nevertheless it was played with splendid rhythm and climax. The Nocturne in F Sharp Minor was a plaintive love's lament in monotone, under solemn yew trees of yesteryear, when love was young. "Ah, can those days come again?" said Mr. Hofmann's delightful reading. The Nocturne in B Major was played in similar mood, with less differentiation of sentimental interest and pictorial quality, as I thought, but still moving and picturesque.

In the E Flat Major Waltz there was a noticeable restraint in tonal values, but the interpretation was eminently dansante and fluent, like running waters or dancing fountains. The Scherzo B Flat Minor, which closed the group, was played in the manner of a ballade, with strong romantic suggestion and yet with conviction, fire and brilliancy. A third group of pieces, "Orientale," by Stojowski; the inevitable "Melodie in F Major," by Rubinstein; Moszkowski's "La Jongleuse" and Liszt's Twelfth Rhapsody, all brilliantly interpreted, closed the program with effect and almost interminable applause.

What struck me perhaps most in the program for finesse and subtle intelligence of interpretation was the Beethoven Sonata. For this sonata is for the cognoscenti rather than for the general public, and the fact that Mr. Hofmann succeeded in making his interpretation of this work, which certainly marks a high point in the romantic expression of its composer, as effective and interesting as it is, speaks much for his sure artistic intuition and interpretive gifts.

Better piano playing than that of yesterday afternoon has seldom been heard in New York, and it was a pleasure to note that the immense audience which flowed over onto the stage and greeted everything with the cordial and intelligent enthusiasm bred of real musical intelligence and appreciation, was fully alive to and cognizant of the real artistic, rather than the merely sensational value of Mr. Hofmann's playing.

All hail to a great artist!

At the close of the program Mr. Hofmann was obliged to respond to no less than five encores amid tumultuous applause. The encores included two of Rachminoff's Preludes, one in G Minor and one in A Flat; two Chopin selections and Moszkowski's "Etincelle."

I note with extreme interest and pleasure that the program of Mr. Hofmann's second recital in New York in January will be devoted exclusively to the works of living American composers.

New York Sun, Nov. 24, 1918.

HOFMANN'S TECHNIC IS LIKE MAGICIAN'S

Pianist Thrills Auditors in Symposium of Famous Composer's Works

RECITAL GREAT SUCCESS

Lyric Songs Breathe Tone Poetry Under Master's Touch of Keys

Josef Hofmann, foremost of pianists, gave his first recital of this season yesterday afternoon in Carnegie Hall. The scene was one now familiar at the artistic offerings of the famous pupil of Rubinstein. Every seat was taken. There were as many persons on the stage as the space not needed for the piano and the player would permit, and many others stood patiently behind the rail at the rear of the parquet floor.

Mr. Hofmann has already announced a second recital at which he will make what Mr. Howells might call "A hazard of new fortunes." He will play a program of compositions by Americans, some by well known writers and others by writers quite unknown to the world. Mr. Hofmann invited musicians to send their works for his consideration and the choice of numbers is his own. It will be an occasion of interesting experiment and the trumpet of fame may have a busy day.

A Plethora of Good Things

This sonata is not too frequently played, as some of Beethoven's others are. Ancient assertion notwithstanding, it is possible to have a plethora of good things if they are badly served, and in music the daily disenchantment by obscurity of poetic ideas is hard for the plodding reporter to endure. This sonata, like many other piano works of Beethoven, possesses that peculiarly personal lyric style found again only in the songs. The orchestral works and the quartets have a distinctly different melodic idiom as one would expect, for strings and brass do not sing as piano sings.

But that Beethoven felt a certain relationship between song and piano lyricism cannot be doubted. For this reason a sonata so bewitchingly vocal as the A Major demands interpretation by a master of the singing tone of the piano. Yesterday we had that master and with his singing tone he brought also his purity of style, his virile repose, his grand simplicity. It was a remarkably beautiful performance, but one caviar to the general, for the composition asked for neither thunderstorm sonority nor rainbow passage work.

Naturally the Chopin group which followed opened the treasures of the pianist's color box. As an extra number after the Beethoven Sonata he had already played a Chopin valse, and he opened the program group with a mighty sweep around the sea horizons of the F Sharp Minor Polonaise, a composition in which the grand gamut of Chopin's imagination is sounded almost from depth unto depth. Hofmann's performance was Doric in its continence, yet the bold outlines and the startling contrasts were struck out with freehand certainty.

Magic in Touch of Technique

To the habitual listener there was a mystic's fancy in the delicate conceptions of the F Sharp Minor Nocturne, but to the audience as a whole the playing of the Nocturne in B Major was a greater joy. How the wondrous crescendo of the trills grew and waned. What a magician of technique and of tone painting! The E Flat Valse, beloved of students, was performed with glittering crispness of a frosty morning, and the B Flat Minor Scherzo, which concluded the group, was given with another flaming revelation of reserved powers and big Polish feeling.

The final group began with Stojowski's rippling "Orientale," which evoked enthusiasm. Rubinstein's F Major Melody, Moszkowski's "La Jongleuse" and Liszt's Twelfth Rhapsody finished the recital. Perhaps the third group might be regarded as the biscuit tortioni of the feast, the sweets to the sweet matinee girl, or the bow of virtuosity before the adoration of the lady with the score. But when Hofmann plays the elusive will o' the wisp pieces they become as luminous and as entrancing as the phosphorescence on a summer sea.

Some day a master of pen and piano—there is one—will write an essay on Hofmann's technic, which is a supertechnic of its own solitary order. Then mayhap we shall know by what mechanical means this great pianist transmutes blows upon keys into deep-breathed lyric songs of tone poetry. Meanwhile we may try to preserve within our memories the beauty of such a recital as yesterday's. It is a good thing to remember what Junius described as "the heart to conceive, the understanding to direct and the hand to execute."

New York Times, Nov. 24, 1918.

JOSEF HOFMANN PLAYS

Master Pianist in His Class Gives His First Recital of Season

As the great French naturalist, Cuvier, was able to reconstruct the entire skeletal apparatus of an extinct animal by merely looking at a single bone, so a clairvoyant music critic at Carnegie Hall yesterday afternoon might have guessed at the lofty character of the performance of Beethoven's Sonata in A, opus 101, by only hearing its last movement. Yes, the critic may be found, but a Josef Hofmann is rarer. Nevertheless when we listened to the enunciation and flowing arabesques of the fugal episode we did not have to unduly prod our fancy. It must have been a solid reading, this, and we regretted the fate that forced us to miss so much of the work. But we had the Chopin group before us, and were rewarded by a massive and subtle interpretation of the F Sharp Minor Polonaise of which Liszt said in his book on Chopin—largely written by his famulus and muse, the Princess Sayn-Wittgenstein—that the composition bordered on the pathologic; which it does not. It is melancholy even to pessimism, and the insistent rhythm is hammered into your very soul; but diseased morbidity there is none.

A writer described the allegretto in the C Sharp Minor Sonata of Beethoven—the "Moonlight"—as a flower between two abysses. This epigram could be more aptly applied to the Mazurka which Chopin introduces in the Polonaise. It is a gem in the strangest of settings. Hofmann enveloped it in a poetic haze, and the enigmatic drumroll was built up to an astounding climax. A distinguished interpretation.

It was his first recital of the season. A \$5,000 house greeted him. We dislike to state artistic efforts in terms of cash, but Paderewski audiences are not of every day occurrence, and there was one present yesterday and full of Paderewski enthusiasm. As Pianist Alexander Lambert remarked to Composer Serge Rachmaninoff in the lobby, "Not yet is Poland lost," to which Serge blandly replied: "Nor the Russians, either." When Slav meets Slav then comes the tug of tongues.

Still harping on the key of F Sharp Minor, the virtuoso played the F Sharp Minor Nocturne, and with a full comprehension of its elegiac mood. The "Tuberosa" Nocturne in B has always figured on Hofmann's programs. It was a perfectly framed picture, and the chain trill toward the close was perfection, as velvety as a trill by Adelina Patti. An early Chopin valse in E Flat was the epitome of finesse in accentuation and feathery passage work. That school girls' pride and despair, the second Scherzo, was another masterpiece in miniature. For encores he gave the pair of Valses in A Flat—there is a third—and to the delight of his hearers, it was interesting to note a figure in the Valse Opus 34, later developed in the later Valse Opus 42, as a ritornelle.

Josef Hofmann is the master pianist in his class—and there are so few in that class that he must feel lonely. He is an objective artist, i.e., he subdues his personality to the spirit of the particular composer he interprets. When he plays Chopin it is not Liszt you hear, but Chopin. He, too, can storm the battlements on high, but he never loses the central control of his spirit. He is the captain of his soul, and in all the fire and fury of his music—he never pounds. A negative virtue nowadays! Not at all. A positive one. His magnificent tone, the beauty of his nuances, his feeling for "values" and rhythmic vitality are peculiarly his own. His left hand, surely the most extraordinary left hand in the pianistic world, creates those bell-like basses; this hand is the keystone in his musical arch. He played, besides Beethoven and Chopin, pieces by Handel, Scarlatti, Stojowski, Rubinstein, Moszkowski, and Liszt. There were two great singers heard here yesterday afternoon. The other one was Caruso.

New York World, Nov. 24, 1918.

HOFMANN IS HEARD IN A FINE RECITAL

Beethoven's A Major Sonata Made Almost a Living Thing by the Pianist

Josef Hofmann gave his first recital of the season here in Carnegie Hall yesterday afternoon to an audience that overflowed in generous numbers to seats on the stage.

Hofmann's art has mellowed almost into perfection in recent years. There are times—and it was so yesterday—when one desires a little more emotionalism than Hofmann gives; for a deeper poetic sentiment than it may have been given the pianist to feel. In all other respects Hofmann satisfied; and that means much, inasmuch as the exceedingly dry A Major Sonata of Beethoven was offered as the most important number.

This work Hofmann played with an intellectual clarity, a classical breadth and poise and so discriminating an employment of dynamics that the sonata became almost a living thing. No other pianist whom we know could have attained the simple musical beauty which Hofmann put into the Scarlatti pastorale; it fairly breathed of fields and flowers and gently awaying trees.

Handel's variations in D Minor found a scarcely less satisfying interpretation, as did the F Sharp Minor Polonaise of Chopin and the same composer's Valse in E Flat Major and the B Flat Minor Scherzo.

The final group, which included the Liszt Twelfth Rhapsody and Moszkowski, had all in their presentation which ardent Hofmannites rave over—amazing tone coloring, perfect rhythms and a technique unapproached by even the so-called "technicians."

Management: Wolfsohn Musical Bureau, 1 W. 34th St., New York
STEINWAY PIANO

MERLE ALCOCK WINS HONORS IN NEW YORK

Merle Alcock, Contralto. Recital, Monday Afternoon, Nov. 25, Aeolian Hall. Accompanist, Kurt Schindler. The Program:

"She Never Told Her Love," Haydn; "Come and Trip It," Handel; "Amour, que veux tu de moi," Lully; "Ah, Rendimi," Rossi; "Le Jet d'Eau," Debussy; "Le Temps des Lilas," Chausson; "Cecilia," Vuillermoz; "La Solitaire," Saint-Saëns; "Blueing of the Day," "Hunting the Hare," "Lullaby," Old Welsh, arranged by Somervell; "An Old Pirate's Song" (from the Hebrides Songs), Kennedy-Fraser; "The Nightingale," "An Old Maid's Song," "Lonesome Tunes," arranged by H. Brockway; "Irish Peasant's Song," "The Blossom," Old Irish, arranged by Hadow; "In the Meadow," "Dancing on the Hill-tops," "A Pocket Handkerchief to Hem," Sidney Homer.

Merle Alcock made an exceedingly good impression at her debut last season, and only recently she attracted more attention by her appearances as soloist with the Boston Symphony, under Henri Rabaud. As the result of this favorable heralding an unusually large audience gathered to hear the comely young singer on this occasion.

Miss Alcock's voice is regal in quality, rich, full-bloomed. She sang Haydn and Handel airs and the other old songs with commendable smoothness and intelligence, and she entered into the spirit of the modern school with equal facility. The Chausson number, heard a few days ago in its original orchestra version as part of the "Poème," was delivered with clear, straightforward sentiment. "Cecilia," listed as a French-Canadian folk-song, arranged by Emil Vuillermoz, was another charming offering. The Vuillermoz arrangement is musically from every standpoint. On the other hand, the adapter of the Old Welsh tunes clings to the conventional, old-fashioned accompaniment; good, but often uninteresting.

Miss Alcock did not conjure all colors and moods; it is, perhaps, too much to demand full interpretative breadth from such a young singer. Her fresh, warm voice and sympathetic manner won the listener's respect and attention from the outset. Such glorious voices are not often encountered.

Kurt Schindler provided accompaniments of a superior order. The audience demanded many encores and at the conclusion induced Miss Alcock to give several extras. A. H.

BETSY LANE SHEPHERD AGAIN WINS ADMIRATION

Betsy Lane Shepherd, Soprano. Recital, Aeolian Hall, Afternoon, Nov. 22. The Program:

"Rendi l'sereno al ciglio," Handel; "Quebruscelletto," Paradies; "The Lamp," "Where?" "Exiled," "The Fairies," Hill; "The Like o' Him," Scott; "Supplication," "The Sanctuary," La Forge; "Quand je dors," Liszt; "Pastorale," Bizet; "Chanson triste," Duparc; "Fleur jétée," Fauré; "La Romanella," Stesk; "O'er the Lonely Mountain," "Norwegian Echo Song," Folk-songs.

An audience evidently expectant of pleasure gathered to welcome Betsy Lane Shepherd at her second New York recital on Friday afternoon, and they were not disappointed. Not only is the singer endowed with a voice sweet and full, but she has been well taught, and she understands excellently the art of placing herself *en rapport* with her hearers.

As the recital progressed Miss Shepherd gave the listeners of her best, and her best is very winning. Numerous encores and repetitions accordingly became necessary. To the classic manner she seems not as yet to have attained; to which fact, and perhaps to some slight nervousness, may be attributed that her opening songs, by Handel and Paradies, were given with much less ease than the succeeding numbers, and with less faithfulness to pitch. A certain throatiness marred her tone-emission, less observable later.

Miss Shepherd has an ability to translate mood, as she showed in Mabel Wood Hill's "The Lamp" and "Where?" as well as in the La Forge "Supplication" and "The Sanctuary," which were beautiful in their simplicity and sympathy of style. Also, as she proved in "The Fairies," "The Like o' Him" and in her encore, "The Milky Way," she can be appealing and humorous without being kitenish, "an excellent thing in woman"—singers. Her middle register is notably good and she handles *diminuendo* passages with fine effect. The Liszt number showed a marked dramatic ability. It would have been more desirable, however, in the view of the writer, especially since Miss Shepherd is already possessed of a good French diction, to have given the folk-song group in their own tongue. The ability to transmute atmosphere is worth more use.

The excellent accompaniments of Rodney Saylor claim especial mention. C. P.

PROF. PHELPS PRAISES MUSICAL ALLIANCE

"Great Classics Belong to No One Nation," Says New Haven Symphony President

NEW HAVEN, CONN., Nov. 18.—That no racial issues should be injected into music, and that by the same token no boycott should be directed against German music, was the stand taken by William Lyon Phelps, professor of English literature at Yale and president of the New Haven Symphony Orchestra, in his annual address to the members of the organization yesterday afternoon. Prof. Phelps incidentally paid a glowing tribute to the Musical Alliance of the United States. He declared:

"There must be no excuses made and no favoritism shown in art. There is only one standard for judging music—excellence.

"Let us all try to approximate this standard, so that we shall not need either explanations or apologies.

"For my part I am proud not only of the spirit of the men in our orchestra, but of their public performance. I am quite willing to ask for the support of the citizens of New Haven solely on our merits.

"Three concerts will be given by our organization this season, all on Wednesday evenings. Owing to the financial difficulties caused by the war, it has been found impossible to give the full number of concerts; and thus, for the present winter season only, the series has been reduced from five to three. It is pleasant to observe, however, that there has never been any thought of abandoning the concerts altogether.

"The present program was arranged and the dates settled while there was no indication that the war would be over this autumn. I emphasize this fact because both the university authorities and those in immediate charge of the orchestra are united in the belief that good music is not a superfluous luxury, but a vital necessity. In days of great national excitement and world tragedy men and women need rest for their souls. They need not only rest, but stimulation—inspiration. In the midst of tremendous political, social and geographical changes, when people are forced to change their allegiance and perhaps the very name of their country over night, it is well for us to be reminded that in this noblest of all the arts there can be found something fundamental, changeless and serene. Music, the only universal language known to man, has to do,



Prof. William Lyon Phelps, President of the New Haven Symphony Orchestra

not with party strife or with local sentiment, but only with the fixed and eternal elements in the soul of man.

"Not only do those who, in time of war, watch and wait for the outcome need music and all the great arts, but during the last four years it has been proved again and again that the soldiers cannot live without music. The effects of strictly martial music are well known, and I am not referring to the worth of music of that special sort, but rather to the fact that both in the trenches and in the army camps the restorative and inspirational influences of the finest music are well understood and recognized by those who have in charge the condition and well-being of the troops.

"One Sunday last winter, when I heard a thrilling performance of the Ninth Symphony in New York, it was a keen pleasure to me to observe in the vast audience so large a number of men in the military or naval uniform of the United States. And the inner truth about music, which is that the great classics belong to no one nation but represent universal feeling, was splendidly proved by the advent of the Paris Orchestra in New York, which played with holy enthusiasm the Fifth Symphony of Beethoven.

"The Paris Orchestra has done more than give an adequate performance of a great work; it bore witness to the fact that the highest peaks of art are so high that they remain forever above the clouds of war.

"Music has served, during the last few years, the cause of pure and noble patriotism. The passion of patriotism, which takes individuals away from the selfish consideration of their own interests, joys and griefs, and elevates them to the spirit that gives all for the nation, has been enormously stimulated by music. Nearly every town in America has had its community chorus; boys and girls, men and women, have learned to unite in singing as in everything else. It would be difficult to overestimate the amount of good accomplished by the leaders of community singing in the various towns of America, who have performed a real service both to art and democracy. For everything that brings all classes of people together in a common aim ministers to the spirit of democracy.

"Then the great Musical Alliance of America, which has made wonderful progress during the past year and of whose advisory board your president is a member, is having a notable influence in the universal awakening of our country to the importance of music. Furthermore, the Alliance watches over the interests of American musicians and sees to it that the rights of players and singers everywhere shall suffer no harm." A. T.

THIS TRADE MARK
IN THE
IRON PLATE
OF A PIANO
Guarantees at least that the maker uses the highest possible grade of plates that money can buy.
O. S. KELLY CO.
SPRINGFIELD, OHIO

CLAUDIA MUZIO SOPRANO
Metropolitan Opera Company

Schumann-Heink
Exclusive Management:
HAENSEL & JONES
Aeolian Hall New York
STEINWAY PIANO USED

OLIVE NEVIN
SOPRANO
"She sings, apparently, for the sheer joy of it, and it is a joy to hear her."—*Milwaukee Sentinel*.
Address: Sewickley, Pennsylvania

NANÁ GENOVESE
Management: Annie Friedberg
Metropolitan Opera House Bldg.
1425 Broadway, New York
AMERICAN-ITALIAN MEZZO-SOPRANO, formerly of Manhattan Opera Company

PEABODY CONSERVATORY
HAROLD RANDOLPH, Director
BALTIMORE, MD.
Recognized as the leading endowed Musical conservatory of the country.
Circulars mailed.

PUBLIC SCHOOL MUSIC CREDITS
Constructive Drill Book No. 1 and 2 one dollar each over 400 consecutive drills in each.
EARN MORE
Teach adults and children partly in classes, one-half hour private lesson, one hour class lesson per week.
HELP YOURSELF
Improvise, Play and Write 95220 Modulations from one given tone, Memorize by combining Musical Memory and Intellectual Memory. Create Keyboard and Written Harmony. Teach with Scientific Pedagogy. Prices \$10.00 to \$220.00. Teachers may join a class any time.
Address **EFFA ELLIS PERFIELD**
Chicago, Ill., 218 S. Wabash Avenue
New York City, 109 W. 45th St.
St. James Hotel

LEO BRAUN
CONDUCTOR
VOICE and REPERTOIRE
Operatic Ensemble Classes
STUDIO: Metropolitan Opera House
1425 Broadway New York

New address
MARIO SALVINI
206 West 71st St.
New York
VOICE

MISCHA ELMAN
NOTE:—THIS SEASON IS ELMAN'S TENTH CONSECUTIVE SEASON IN AMERICA
Management: R. E. JOHNSON
1451 Broadway, New York City
STEINWAY PIANO USED

SERGE PROKOFIEFF STARTLES NEW YORK

Serge Prokofieff, Pianist-Composer.
Recital, Aeolian Hall, Wednesday
Afternoon, Nov. 20. The Pro-
gram:

Four Etudes, Second Sonata,
Prokofieff; Three Preludes, Rach-
maninoff; Feuillet d'Album, Two
Etudes, Scriabine; Prelude,
Scherzo, Gavotte, "Suggestion Dia-
bolique," Prokofieff.

Take one Schönberg, two Ornsteins, a little Satie, mix thoroughly with some Medtner, a drop of Schumann, a liberal quantity of Scriabine and Stravinsky—and you will brew something like a Serge Prokofieff, composer. Listen to the keyboard antics of an unholy organism which is third virtuoso, third athlete and third wayward poet, armed with gloved finger-fins—and you will have an idea of the playing of a Serge Prokofieff, pianist. Repay an impressionist, a neo-fantast, or whatever you will, in his own coin: crashing Siberias, volcano hell, Krakatoa, stacks of Verestchagins, sea-bottom crawlers! Incomprehensible? So is Prokofieff.

This tall, slender, fair-haired youth cut quite a figure in England, so we are informed by reputable chroniclers. He has written voluminously, including two symphonic poems, three concertos, sonatas, several operas, a piece for four bassoons, a ballet, besides "The Conjuror of the Seven" "for chorus, solos and orchestra, set to Balmont's poetic version of an ancient cuneiform hymn," and many other compositions. A splendid tribute was paid to his "Scythian Suite" in Petrograd by Glazounoff. The poor, tortured classicist walked out of the hall during the performance of the work.

No one walked out of Aeolian Hall on this afternoon, but several respectable pianists (no, we shall not name them) ran out. The rest of the distinguished company listened attentively and almost everybody applauded furiously. These sophisticated listeners took no chances. Prokofieff might be the legitimate suc-

cessor of Borodine, Moussorgsky and Rimsky-Korsakoff.

The Etudes are black splotches of notes bundled together in almost conventional form. As the ear becomes accustomed to the crashings of the cacophonous carnival it seems to detect a certain kind of dark Gogolian beauty in the blur. His final Etude of this group is rich in this muddy splendor. The next fantasy, termed a sonata, consists of four movements, *Allegro ma non troppo*, *Scherzo*, *Andante* and *Finale*. Rhythm, rhythm is his obsession. Prokofieff is probably aching to write a tympani concerto.

Some melodic lines are discerned in the first movement of the Sonata; melody which is abruptly choked off and smothered under a storm of mud and steel-riveter rhythm. His *Scherzo* is desperate, but in the *Finale* we find some humor, an unhealthy jest of the tomb. More clarity, if we can associate such a word with Prokofieff, is discernible in the following works. His Gavotte is almost conventional in its grotesqueness. This may even become popular. And his "Suggestion Diabolique" is merely Liszt in Prokofieffian garb. This conventionality rules his chaoticism. Much of it sounds familiar, reminiscent of the hours when some frivolous artist you knew improvised ridiculous chords and combinations.

Immersed in the dregs of Prokofieff's trans-modernism, however, there are many vital elements. He has imagination, an astounding rhythmic sense, and he has, we are led to suspect, a certain melodic gift. We have known "raging futurists" of a few years ago who are now content to purl Pretty Snow Reveries. Perhaps our newest rager will not ascend to such an altitude, but it seems that his music is now simply in a transitional stage. All of his effects are orchestral, so perhaps his other compositions, which will soon be heard here, will reveal him in his full stature.

His choice of the Rachmaninoff Preludes, steered in romanticism, afforded a better glimpse of the man than his own works. He battered the keys at times, it is true, even in the Rachmaninoff and Scriabine offerings, but he was often caressing and poetic. Prokofieff's technique is broad and unique, as it must be to encompass the demands of his own works: brawny arm muscles, steely wrists, tireless fingers for wide leaps and many of them. Above all, his playing radiates magnetism—no, electric bolts!

A. H.

NEW HAVEN SERIES OPENS

Max Rosen Scores with Philharmonic at First Steinert Event

NEW HAVEN, CONN., Nov. 22.—The Steinert series had an auspicious opening last Tuesday evening in Woolsey Hall. The attraction was the New York Philharmonic Orchestra, Josef Stransky, conductor, with Max Rosen, violinist, as soloist.

The program was one that instantly found approval. Beginning with a rousing and inspired performance of the "Star-Spangled Banner" and including Tchaikovsky's "Symphonie Pathétique" and Rimsky-Korsakoff's "Capriccio Espagnol," the concert on Tuesday proved a symphonic music feast.

Mr. Rosen played at this, his local debut, Saint-Saëns's B Minor Concerto. His was a most commendable performance; his sterling performance of the work proved that he is deserving of the praise he has received throughout the country. Mr. Rosen received numerous recalls.

The audience was large and cordial.

A. T.

Munkacsy Wins Praise at Concert for French Sailors

Jan Munkacsy, the New York violinist and teacher, was the soloist at the concert for the French sailors and consul given under the auspices of the National Patriotic Service League at the Ninety-seventh Street Navy Canteen, Nov. 23. Mr. Munkacsy won praise for his delivery of works by Rubinstein and Wieniawski and the "Rondo des Lutins" by Bazzini. Beatrice Raprace was an efficient accompanist.

OUR LATEST CUSTOMER

ENRICO CARUSO

UNION HINGE BINDING CO.
120 West 42nd Street, New York
Hinge and Ordinary Bookbinding, Scrapbooks, etc.

MATZENAUER

"The singing of this woman carries us back to the glorious days of Lilli Lehmann and Milka Ternina."

—James G. Hunecker

The New York Times

"All the News That's Fit to Print."
PUBLISHED EVERY DAY IN THE YEAR
BY THE NEW YORK TIMES COMPANY.

ADOLPH S. COHEN, Publisher and President.
R. C. Franck, Secretary.

NEW YORK, WEDNESDAY, NOV. 20, 1918.

STOKOWSKI GIVES STIRRING CONCERT

Philadelphia Orchestra Plays
with Sustained Fire and
Finish in Carnegie Hall.

TRIUMPH FOR MATZENAUER
She Sings with Heartfelt Passion
Numbers from Chausson and
Tchaikowsky.

By JAMES GIBBONS HUNECKER.

The musical coalition of Margaret Matzenauer and Leopold Stokowski at Carnegie Hall yesterday afternoon proved such a success that one may safely assert this first concert of the Philadelphia Orchestra to be the most stirring thus far of the season.

Margaret Matzenauer was magnificent. The sense of magnificence, of opulence, of a nature endowed with all the musical and dramatic gifts, is felt when she comes before her audience. Add to this, personal beauty, the type we call Oriental, though it may be found in Spain, or on the coast of Galway, and—described in the Song of Songs. Such a combination of voice and presence would be positively oppressive in any woman who had not the directing artistic intelligence of Mme. Matzenauer. She is thinner than last year, but her voice is nothing if not richer. It was poured out with heartfelt passion controlled by her beautiful art. This supreme Daffa, Amneris, Fides, was also Isolde, Brangaene, Brünnhilde, Kundry; for she sang in French Ernest Chausson's "Poème de l'Amour et de la Mer"—the first number, "La Fleur des Eaux," which might be described as a pocket edition of two or three scenes from Richard Wagner. Chausson, a talented Frenchman, who met an accidental death, was impregnated by Wagner's music, above all saturated with Wagner's orchestral coloring. We hear more than fragments of the Fire Scene from "The Valkyries," from "Tristan and Isolde," from "Parsifal," and as a climax, that climax of climaxes, the last page of the Immolation Scene from "The Twilight of the Gods."

Matzenauer sang with overwhelming passion in this number, and, in the last, "La Mort de l'Amour," she contrived to infuse a grief that was both tragic and tender. She also sang three songs by Tchaikowsky, orchestrated by Mr. Stokowski, in Russian. The Cradle Song was a fine bit of pathos, and in the Scythian passion of "He Loved Me So"—a sloppy title by the way—she was the Margaret Matzenauer we all know and admire. Just now, in a period of squalling or moaning with the mouth full of mush, the singing of this woman carries us back to the glorious days of Lilli Lehmann and Milka Ternina.

Exclusive Management:
HAENSEL & JONES

Aeolian Hall,

New York



Photo by Society Studio, Atlantic City

VERA CURTIS

Soprano
Metropolitan Opera Company
Is Singing

Freedom For All Forever... B. C. Hilliam
Values... Frederick W. Vanderpool
The Magic of Your Eyes... Arthur A. Penn
I Did Not Know... Frederick W. Vanderpool
Smilin' Through... Arthur A. Penn
Songs of Dawn and Twilight
Frederick W. Vanderpool
There's A Long, Long Trail... Zo Elliott



M. WITMARK & SONS
New York City

DETROIT 'POPS' HAVE BRILLIANT INITIATION

Gabrilowitsch Ushers in Season
—City Awed by Heifetz's Art
—Fine Joint Recital

DETROIT, Nov. 20.—Before a demonstrative audience of generous proportions the Detroit Symphony Orchestra's season of "Pop" concerts was officially ushered in at the Arcadia Auditorium, on Sunday afternoon, Nov. 17, Ossip Gabrilowitsch conducting. The program, though designed to meet "popular" approval, was of a high order, from the opening "Oberon" Overture to the closing number, Herbert's "American Fantasy," and was well played throughout. The Tchaikovsky *Andante Cantabile* for strings is one of the most successful efforts of this orchestra, and met with decided favor, as did the Bizet Suite "L'Arlésienne" (No. 1). The Mendelssohn Violin Concerto served to introduce as soloist one of the new members of the orchestra, Louis Wolff, whose interpretation of the work entitles him to a high rank among local instrumentalists. Greta Torpadie heightened the impression she made here last year, singing Handel's "Let Me Wander Not Unseen," and an aria from "La Perle du Bresil." Of especial interest was her presentation of Ornstein's "The Mother Croon," which made a most favorable impression, not only because of her excellent conception of it but because of the artistic value of the composition itself. This was followed by the Valse from "Romeo and Juliet." At the close of the program Mr. Gabrilowitsch directed the audience in singing patriotic airs with orchestral accompaniment, this feature arousing as keen enthusiasm as did the program.

Jascha Heifetz visited this city for the third time, and the Detroit musical mind has thrice been engrossed by his uncannily flawless art. The same crowd that gathered around the platform in the Armory last year gathered around the Arena stage on Monday evening, calling for encores. His program opened with the Tartini Sonata in G Minor and a Paganini Concerto in D, through both

of which the huge audience sat awed by his superb artistry. His second group, running in more melodious channels, included a Minuet and the F Major Romance of Beethoven, the "Bird as Prophet" of Schumann and Moszkowski's "Guitarre," this last number calling forth such persistent applause as to finally produce the "Valse Bluette" as an encore. The program closed with a brilliant interpretation of Wieniawski's Polonaise in D Major and a portrayal of "L'Alouette" of Glinka, which for sheer beauty of tone was the outstanding feature of the evening. No small part of the success of Heifetz's recitals is due to his expert accompanist, André Benoist, who senses each mood of the soloist and readily adapts himself to it.

A concert delightful in every respect was the one given by Anna Case, soprano, and Mildred Dilling, harpist, at Arcadia auditorium, on Nov. 19. Miss Dilling opened the program with a finely worked out rendition of a Bach Bourrée, an old Dutch song, "In Babylon," and an old French song, arranged by Grandjany. Her second group included "Patrouille," by Hasselmans, "The Garden in the Rain," a realistic tone picture, and an exquisite "Pastorale" of Sibelius. Miss Dilling concluded with a Russian folk-song, "La Fontaine," of Zabel, and an Oriental dance. Miss Case offered much that was novel, opening with "Canzone Italiano," in ms.; "L'Insecte Ailée," of Nerini, "Dreams" by Horsman, "Les Petites Communicantes" of Fourdrain, and "Robin, Robin, Sing Me a Song," by her gifted accompanist, Charles Gilbert Spross. The Fourdrain number seemed especially suited to Miss Case's style, and she did it ample justice. Two of the most interesting compositions on the program were "The Princess," by Grieg, and a Norwegian folk-dance by Soderman. The familiar "Depuis le jour" completed a highly satisfactory evening. Mr. Spross, as usual, proved a fine accompanist.

The first afternoon concert of the Chamber Music Society was given by the Steiner Trio, Marjorie Kirk Miller, soprano, and Perle Baird Marsden, accompanist, at the Hotel Ponchartrain, on Nov. 18.

A program of Russian compositions was presented by the Tuesday Musicale

at the Hotel Statler, on the morning of Nov. 19. An interesting feature of the concert was a group of Ornstein violin compositions played by Mrs. May Leggett Abel. Other members who appeared included Phyllis Gabell, Mrs. Eleanor H. Peacock, Mrs. Boris L. Ganapol and Mrs. Edwin S. Sherrill.

In spite of the epidemic, which closed clubs, churches and theaters, the Detroit campaign for records and phonographs netted about ten thousand of the former and fourteen of the latter. One of the strongest factors in the success of the drive was the offer of Mr. and Mrs. Ossip Gabrilowitsch to autograph a record for each donor of ten or more. Many took advantage of the opportunity, thereby swelling the total number. M. McD.

ORNSTEIN AND LAZARO
BREAK MONTREAL SILENCE

Following Epidemic Ban, City Hears
Two Fine Recitals and Local
Operatic Performance

MONTREAL, CAN., Nov. 20.—After five weeks of silence, enforced by the epidemic, the local musical season was resumed Sunday afternoon, when Leo Ornstein, pianist, under the local management of Louis Bourdon, gave a brilliant recital at His Majesty's Theater. Unfortunately for the success of the recital, the audience was disappointingly small. Hipolito Lazaro sang on Monday night before the most distinguished audience of the season. His success with the immense gathering was immediate, his fascinating personality and fine tenor voice working equally to create a splendid impression.

Under the baton of Armand Roberval, formerly of the Théâtre de la Monnaie, Brussels, "Carmen" was sung on Thursday evening by a local cast. The chorus had been carefully drilled, the scenery was effective and the principals, especially Sarah Fischer, who sang *Micaela*, were exceptionally good and might well have put to blush many professionals. Cedia Brault sang *Carmen* in rich, full tones, and acted admirably. Ulysse Paquin as the *Toreador* and Victor Desautels as the unfortunate *Don José* were both effective.

Organized by Joseph Saucier, a recital was given by Ruth Pryce, violinist, and Berengere Forest, soprano, on Tuesday evening. The program consisted of Franck, Bruch, Massenet and Rimsky-Korsakoff numbers. It was largely attended. R. G. M.

Young Violinist Will Appear with McCormack During Entire Season

Winston Wilkinson, the young American violinist, has been engaged to tour for the entire season with John McCormack. Mr. Wilkinson was lately heard with much success when he appeared with Caruso in a recital at the Ocean Grove auditorium.

The young violinist, who is barely out of his teens, was born in Lynchburg, Va., and is entirely a product of American instruction. Three years ago he won the Southern district contest held by the National Federation of Women's Clubs, and represented the South in the biennial convention at Los Angeles. In tours made through the South and West he has received much favorable comment.

Toscha Seidel, violinist, recently received an ovation following his playing of the Brahms Concerto with the Philadelphia Symphony Orchestra, under the direction of Leopold Stokowski. The night after the performance, Nov. 15, Mr. Seidel was the guest of honor of the Philadelphia Musical Arts Club.

DECLARES MUSIC IS
ESSENTIAL ON MARCH

Camp Dix's Commanding Officer
Issues Official Bulletin on
Subject

WASHINGTON, D. C., Nov. 17.—Major-General Scott, who is in command at Camp Dix, Wrightstown, N. J., has paid a remarkable tribute to the value of singing in long marches, in an official bulletin recently issued by him at headquarters.

Ever since the first day he assumed command of the New Jersey cantonment General Scott has made a study of the psychological effect of singing on marching soldiers. He has found that a "song a mile for the last ten miles" of a long hike is essential.

"While marching, nothing will so effectively keep up the spirits of the men and prevent them from straggling as the singing of marching songs," says General Scott in the bulletin. "The soldier's mind is thus stimulated, and instead of thinking of the weight of his equipment or his physical weariness he develops a dogged and cheerful determination. As a cadence exercise singing is of great value in teaching combined and concerted action. Men fail to keep in step on the march, not by the fault of the legs, but by the fault of the mind. They do not feel the cadence, swing or rhythm of the march mentally. The mind, more than the leg, is in need of training. Keeping in perfect step is a mental, not a physical, matter."

"It is a very excellent plan to conclude physical drill with marching, the men singing. Battalions should be assembled for this instruction frequently. In this connection attention is invited to the announcement from these headquarters that a cadence of 130 per minute will meet with approval."

SCHOOL'S RECITAL SERIES

Institute of Musical Art Offers Its
Students Fortnightly Events

On Thursday evening, Nov. 21, a violin and piano recital was given at the Institute of Musical Art by Edouard and Gaston Déthier. The program included a Brahms Sonata, a Barcarolle from Sonata Op. 15 of Catoire, a Rhapsody from Sonata No. 2 of John Ireland and Sonata Op. 24 of Lazzari.

This was the first event of a series of artist recitals which are to be given in the Institute recital hall on Thursday evenings in accordance with the school's policy of bringing its students under the influence of all that is best in music through the medium of interpretations by artists of high rank. Students of the regular courses may attend these recitals free of charge. A significant feature of the series will be four piano recitals by Richard Buhlig, who will play Beethoven exclusively, presenting, among other numbers, thirteen Beethoven Sonatas, from Op. 10 to Op. 111, together with the thirty-two Variations in C Minor.

Paul Morenzo, American tenor, who returned from Canada recently, is busily engaged with various musical activities, although a number of his dates have been cancelled on account of the influenza. Mr. Morenzo has given his services extensively for the Liberty Loan Drive. He is including a number of the new American songs in his concert repertoire.

Qualified Teachers

of the pianoforte, who have passed the required examinations conducted by the examining board of

The Art Publication Society

are recognized not only by high school authorities in many cities and towns, but by a number of colleges and universities. The pupils of teachers so qualified receive scholastic credits by complying with the standard Requirements for High School Credits on the Progressive Series. In educational circles it is now firmly established that either private or public school training on which the

Progressive Series of Piano
Lessons

is the text work is based on sound pedagogic principles. Write for full particulars.

The Art Publication Society
Dept. A. St. Louis, Mo.



Marguerite Namara



is singing the charmingly
characteristic song cycle

"Art Songs of Japan"

Six Songs written upon
Traditional Japanese Themes

BY

GERTRUDE ROSS

High Voice

Price \$1.00

Low Voice

WHITE-SMITH MUSIC PUBLISHING CO.
BOSTON NEW YORK CHICAGO

DUNCAN DANCERS AGAIN EXERCISE POTENT CHARM

The Isadora Duncan Dancers;
George Copeland, Pianist. Booth
Theater, Afternoon, Nov. 21 and
22. The Program:

Capriccio, Scarlatti; Gavotte
and Musette, Gluck; Etude, Liszt,
Mr. Copeland. "Marche Funèbre,"
Chopin. Ensemble. Chopin: Nocturne No. 2, Lisa; Nocturne No. 19, Irma; Mazurka No. 25, Anna; Etude No. 13, Lisa; Mazurka No. 23, Theresa; Valse No. 6, Irma; Valse No. 11, Anna; Valse Brillante No. 2, Ensemble. "Minstrels," "La Soirée dans Grenade" and "Ondine," Debussy; Impromptu, Chopin; "Rigaudon," MacDowell, Mr. Copeland. Four Waltzes, Florent Schmitt, Ensemble. "Castillas," Albeniz; "Habañera," Chabrier; "El Polo," Albeniz, Mr. Copeland. Two Amazon Dances from "Iphigénie en Tauride," Gluck; "Military Polonaise," Chopin, Ensemble.

To see the Duncan Dancers in the little Booth Theater for the first time is to learn many things about this six-fold stellar attraction which had escaped attention when watching them on the larger stages of Carnegie Hall and the Metropolitan. Everyone in the audience on Nov. 21 and 22 must have discovered that the expressional styles of the five who appeared then were as much differentiated and yet as much at one in effect as their coiffures or their features. Their charm is always potent, whether it is dreamy Lisa, sentimental Irma, gay Theresa or miraculous, inexplicable Anna who summons spirits out of the air to accompany her solo dancing, or whether it is the whole bevy of Isador-

ables who weave beautiful patterns of motion.

But in spite of the interest attaching to so close a study of their solo methods as these performances permitted, the general impression seemed to remain that they are at their best in ensemble numbers where facial expressions are lost and the narrative interest is not paramount but rather contributory, in minor degree, to purely esthetic beauty.

It would be invidious to single out Anna's work for special comment if it were not that in the very praise of her remarkably comprehensive emotional grasp is involved some depreciation of her ability to drive home very keenly the dart of any one particular emotion, relatively at least to the ability of Irma, Lisa or Theresa. This Anna is a spirit all compound of air and fire, and can pass in a moment from the exquisite purity and simplicity of a pre-Raphaelite madonna (as in the first of the Schmitt waltzes, where one of the groupings was remarkably like an Annunciation by an Italian primitive) to the intoxication of a Bacchic frenzy or to an Amazonian fierceness.

Mr. Copeland's art was displayed to great advantage in the dances he played as piano solos, as well as in his accompaniments. D. J. T.

5000 Attend Italian "Victory Concert" at Camp Hancock

CAMP HANCOCK, GA., Nov. 19.—Presided over by Morris Clark, concert director for the Jewish Welfare work here, a concert was given for the Italian-born soldiers to celebrate the final Italian victory. More than 5000 soldiers and civilians crowded the Jewish Welfare Building to hear it. Elsie Baker sang excerpts from "La Bohème" and Tosti's "Goodbye." Signors Perito and Valle gave the "Celeste Aida," an aria from "Pagliacci" and a fine group of Neapolitan folk-songs. The Second Group Band played the national anthems and Sousa's "Stars and Stripes Forever." Miss Stark accompanied the soloists. Addresses were made by Private Vincenzo Malzone, Lieutenant Griffin, Sol Reiser and Mr. Clark.

SERGEI RACHMANINOFF

EMINENT RUSSIAN PIANIST,
COMPOSER, CONDUCTOR

STEINWAY PIANO
USED

DIRECTION C. A. ELLIS
80 BOYLSTON ST., BOSTON

Singers Developed for the Stage

Opera, concert, musical comedy.
Public appearances arranged.
Intelligent assistance securing engagements.
Unexcelled instruction for breath control and voice placing.

ROBERT AUGUSTINE

METROPOLITAN OPERA HOUSE BLDG.

Free Voice Trial, Tuesdays, Fridays after 4 p.m.



→ This space is reserved each week to advertise singers who sing our publications ←

MISS MARY JORDAN

At ROSELLE PARK, NEW JERSEY

Sang

**THE GREY WOLF
I REMEMBER ALL (In Ms.)
WORTH WHILE**

By H. T. BURLEIGH

G. Ricordi & Co., Inc., 14 E. 43rd St., New York



CLAUDIA MUZIO

Acclaimed as Aida

What the New York Critics Said of Her Reappearance in That Role, Nov. 13, 1918, at the Metropolitan Opera House:

Muzio's Aida is a tremendous favorite. It is very temperamental, very temperamental indeed.—*Sun*.

The charms of Signorina Muzio, as convincing as ever in the costumes of the Ethiopian heroine, were not eclipsed. She surpassed even her previous achievements. This gifted soprano has been developing her powers steadily and with intelligence. Improvement was particularly noticeable in the trying music of the Nile scene. With apparent ease did she sustain her high tones mezza voce.—*American*.

Claudia Muzio, in the name part, dominated the performance, her voice in the ensemble at the end of the triumph scene ringing out commandingly. In the Nile scene there was rare beauty as well as power in her singing, and always there was lithe, youthful, graceful acting in her impersonation.—*Evening World*.

Muzio was a picturesque Aida and acted with convincing sincerity . . . the fluent brilliancy of her high tones. . . —*Herald*.

Muzio, as of yore, was a magnificent, tawny, somewhat Titanic slave. Her voice rose over all the fetters of her political chains.—*Globe*.

The Aida of Claudia Muzio was vocally vibrant, the soprano being noticeably effective in the ensembles. And she was picturesquely attractive to the eye.—*World*.

Claudia Muzio in the title rôle won her share of applause. She made her voice tell against that huge tonal forest in the early acts. . . . There is talent, temperament, and earnestness, a trinity of qualities that usually wins. She was a handsome creature and an object of admiration.—*Times*.

Miss Muzio enjoyed the high favor of the audience. She had been seen and heard here as Aida before. Since last she was seen her shadow has diminished to a line of quite swan-like loveliness.—*Globe*.

Personal Representative: **FREDERIC McKAY**
1476 Broadway, New York City

Family and Quartet Reunited by Private Zoellner's Furlough



The Zoellner Quartet with the Soldier Member of the Organization, Joseph Zoellner, Jr.

BEING granted a short furlough, Joseph Zoellner, Jr., who is on active duty with the War Risk Bureau at Ft. McDowell, immediately made for Los Angeles, where all the Zoellners are spending part of the winter.

His coming occasioned a happy reunion, as it was seven months since Mr. Zoellner had seen any of the members of his family, who, as is known, form with him the Zoellner Quartet.

No change has been made in the concert plans of the Zoellners, though their season starts later than in previous years. Their tour will start in the Pacific Northwest, the Quartet coming eastward by way of Canada. Ten weeks time are already solidly booked.

American composers will be featured as heretofore by the Zoellners, the new names on their programs being Cadman, Emerson Whithorne and Stillman-Kelley. This will be the seventh consecutive tour of America by the Quartet.

KALAMAZOO'S SEASON BEGINS AUSPICIOUSLY

Saba Doak Heard in First Concert of
Musical Art Society—Community
"Sings" Attract Many

KALAMAZOO, MICH., Nov. 22.—The opening of the musical season here was postponed nearly a month by the epidemic, but the delayed start was none the less enthusiastic.

A full house greeted the Great Lakes Quintet at the Armory on Nov. 8, and on Monday, Nov. 11, the Kalamazoo Musical Society presented Saba Doak to a crowded house. Miss Doak, by her pleasing personality and artistry, added to

her already enviable prestige in Kalamazoo. Gordon Campbell, accompanist, is also an artist who will be welcome in this city again. Miss Doak also sang at the great community "Sing" held as a peace jubilee at the Armory on the same evening, and made a decided hit with the tremendous audience.

Mrs. James Wright, president of the Musical Art Society, informed MUSICAL AMERICA's correspondent that the organization has a membership in excess of any previous year, and is receiving gratifying support from local musicians and music lovers.

The Kalamazoo Choral Union is again rehearsing each week for the annual presentation of Handel's "Messiah," which is to be given Dec. 15 in the Armory as the feature number on a special Christmas community "Sing" program. This will be an innovation, as in previous years the Choral Union has presented an entire evening's program, with the "Messiah" as the feature.

Community singing is striking a great stride in Kalamazoo, and under the direction of the War Camp Community Service it is planned to hold big community "Sings" in the armory at intervals during the winter, co-operating with the Musical Art Society and the Choral Union. The committee in charge includes John Ryan, Mrs. A. J. Mills and Ray Brundage.

The first really huge "sing" was held in the armory as a peace jubilee. This was followed on Sunday afternoon, Nov. 17, by another "sing," the armory being packed to the doors. Harper C. Maybee directed the army of vocalists, with H. Glen Henderson accompanist. Solos by T. Stanley Perry and Robert Mosely and a special chorus of twenty Normal students added pleasing variety to the program.

Western Normal College musical organizations are well under way. The Normal Music Club, which comprises special students and members of the faculty, held its first meeting at the home of Prof. and Mrs. Maybee, on Nov. 18. The Senior Quartet has been recognized with the following members: Dorothea Sage, Helen Hayes, Frances Hess and Marvel Liddy. C. V. B.

The Artist and the Baldwin



The wonderful, rich tone of the Baldwin Piano is the very conception of beauty. —Levitzi

It has that refined quality, that warm and luscious tone which resembles the human voice in its individual appeal. —Alda

The Baldwin Piano has no peer in faithfully voicing an artist's spirit. —Brown

I have an inspiring companion in my Baldwin Piano. —La Forge

The beautiful tone of the Baldwin Piano merits its popularity. —Amato

Using a Baldwin, we rest assured that we have an instrument which will meet every requirement. —Fanning

The Baldwin Piano is a most wonderful help and support. —Nielsen

I consider the Baldwin the Stradivarius of the few really great Pianos of the world. —De Pachmann

A tone that blends so well with my voice. —Sembrich

The Baldwin Piano Company

CINCINNATI 142 W. Fourth Street INDIANAPOLIS 18 N. Penn'a St.	CHICAGO 323 S. Wabash Ave. LOUISVILLE 425 S. Fourth Ave.	NEW YORK 665 Fifth Ave. DENVER 1636 California St.	ST. LOUIS 1111 Olive St. SAN FRANCISCO 310 Sutter Street
--	---	---	---

MUSIC PUTS TOPEKA WAR CAMPAIGN "OVER TOP"

City and County Unites in Declaring It
to Be Used in War Work
Campaign

TOPEKA, KAN., Nov. 22.—Music played the most prominent part in the United War Work campaign which has just closed here and figured decisively in putting Topeka and Shawnee County several thousand dollars over the goal set by the workers. Practically every musician in the city, numbering more than 200, and belonging to twenty-five musical organizations, were enlisted in the campaign under the direction of B. P. Bartlett.

The campaign was unique in that it depended in large part on music for its success. The campaign leaders, realizing the appeal which music possesses, determined to make it their chief stock in trade throughout the city and county in their effort to make people realize the importance of generous subscriptions to the war work fund.

Mr. Bartlett, before the campaign started, got in touch with all the musicians in the city and placed his plan before them, asking for their full co-operation. His idea was that at every meeting held in the city or in the various school districts of the county, a musical program should be furnished at the beginning and close of the meeting. He asked the musicians to prepare their own programs and to hold themselves available at all times during the week. Transportation was furnished by the campaign committee.

Each night a dozen or more speaking parties were sent out. Each was accompanied by several musicians, sometimes a quartet, sometimes a soloist, at other times a band or an orchestra and frequently several musicians who presented a mixed program. The same musicians never visited the same locality twice during the campaign.

Wonderful results were obtained. Campaign leaders declare that the ease with which Topeka and Shawnee County went "over the top" is attributable chiefly to the effect music had upon the people of the county. The original quota was passed early in the week and by Saturday evening the fifty per cent over-subscription had been obtained with between \$5,000 and \$10,000 to spare.

This campaign was the first in which the musicians had played a prominent part and campaign leaders at the close expressed regret that they had not earlier realized the wonderful power exerted by music upon an audience.

"The work done by the musicians," said Mr. Bartlett, has been a wonderful success, and to them belongs a great deal of the credit for the success of this drive. They gave willingly and gladly of their time and ability, going out into the country in unpleasant weather, and devoting practically all their time for a week to this work. The results were far better than we had hoped for—surprisingly so, in fact."

Christine Langenhan Featuring American Songs

In her concerts this winter Christine Langenhan, the dramatic soprano, is featuring a number of American songs. Among them are the universally popular "There's a Long, Long Trail," Lieut. B. C. Hilliam's "In Your Eyes" and "Freedom for All Forever," Penn's "Magic of Your Eyes" and "Smiling Through," Arthur Troostwyk's "Come for a Sail in My Little Boat," and Frederick W. Vanderpool's "I Did Not Know," "Songs of Dawn and Twilight," "Values" and "Ma Little Sunflower."

ALEXANDER RAAB

PIANIST
Chicago Musical College

JOHN R. RANKL

BARITONE
CONCERT—ORATORIO

400 Fine Arts Bldg. Wabash 3824

JULIUS FALK

VIOLINIST

Recitals—Concerts.
Orchestra Engagements
Wolfson Bureau or C. H. Falk,
Personal Representative,
96 5th Ave., Room 20, New York

WILLIAM S.

BRADY

TEACHER OF SINGING

Studio: 154 West 72nd Street, New York
Telephone Columbus 1811

CHICAGO'S PROMINENT MUSICIANS, TEACHERS AND SCHOOLS

ETHEL BENEDICT

DRAMATIC SOPRANO
309 Fine Arts Bldg. Phone Wabash 8988

THE LEILA A. BREED STUDIOS

523 Fine Arts Bldg.
Harrison 3766

HANNA BUTLER

SOPRANO

512 Fine Arts Bldg. Wabash 4870

CHICAGO CONSERVATORY

WALTON PERKINS, President
9th Floor Auditorium Bldg. Wabash 9007

SELMA GOGG

SOPRANO
CONCERT—ORATORIO
821 Kimball Bldg. Harrison 3766

HERBERT GOULD

BASSO-CANTANTE

523 Fine Arts Bldg.

HENIOT LEVY

CONCERT PIANIST—TEACHER
Kimball Bldg. Phone Wabash 5388

LABARTHE PIANOFORTE SCHOOL

ALBERT LABARTHE, Director; ILMA ENDER,
Asst. Director; ANN KERR, Secretary.
625 Fine Arts Bldg. Phone Wabash 7162

MACBURNIE STUDIOS, INC.

THOS. N. MACBURNIE, President and Treasurer
JAMES E. MACBURNIE, Sec'y
EARL R. BENEDICT, Bus. Mgr.
609 Fine Arts Bldg. Wabash 8988

MUSICAL AMERICA

Published Every Saturday at 501 Fifth Ave., New York
THE MUSICAL AMERICA COMPANY

PUBLISHERS
JOHN C. FREUND, President MILTON WEIL, Treasurer
DELBERT L. LOOMIS, Asst. Treas. LEOPOLD LEVY, Secretary
address, 501 Fifth Avenue, New York

JOHN C. FREUND, Editor
PAUL KEMPF, Managing Editor

CHICAGO OFFICE:
Suite 1453, Railway Exchange,
Telephone Harrison 4383
Margie A. McLeod, Manager
Edward C. Moore
Correspondent

BOSTON OFFICE:
Room 1011, 120 Boylston Street
Telephone 570 Beach
Charles Roepper, Manager

CINCINNATI OFFICE:
Dr. Louis G. Sturm
1933 Auburn Avenue

SAN FRANCISCO:
Mrs. Edward Alden Beals
2823 Broderick St.
Phone, Fillmore 3529

PHILADELPHIA:
H. T. Craven
c-o Philadelphia "Evening
Ledger"
Thomas C. Hill
c-o Philadelphia "Evening
Bulletin," Correspondents

MEXICO CITY, MEXICO
Eduardo Gariel
National Conservatory of Music

HAVANA, CUBA
E. F. O'Brien
Malecon y Blanc

BUENOS AIRES, ARGENTINA
Douglas Stanley
Casilla de Correo 500

EUROPEAN OFFICES

PARIS LONDON
Mrs. Leonora Raines Helen Thimm
27 Avenue Henri Martin 12 Nottingham Pl., London, W.

ROME
Alfredo Casella, 11 Via Quirino Visconti, Rome, Italy

MILTON WEIL - Business Manager

Telephones 820, 821, 822, 823 Murray Hill
(Private Branch Exchange Connecting All Departments)
Cable Address, "MUAMER"

SUBSCRIPTION RATES (Including Postage)

For the United States, per annum.....	\$3.00
For Canada.....	4.00
For all other foreign countries.....	5.00
Price per copy.....	.15
In foreign countries.....	.15

New York, November 30, 1918

NO "BAD MUSICAL" TOWNS

It was Loudon Charlton, we believe, who has gone on record persistently as declaring there is no such thing as a "bad musical town." Recently, in the columns of MUSICAL AMERICA, a prominent local manager, viewing the matter from the reverse end of the opera-glasses, made a similar statement, based upon his unique experience in a Middle Western city.

It is well that this whole question be kept in public view. Too long has the theory been entertained that certain cities are taboo so far as music is concerned. Too long have artists and managers mentally black-listed certain cities as a result of unfortunate experiences they have had during their tours. The innate love of good music is by no means confined to any one sort of city; it exists uniformly throughout the continent.

The real trouble, as Mr. Charlton has pointed out, lies not with the public, but with those who act as the local agents in bringing music to their communities. Fortunately we are provided with a large number of competent local managers who understand the art of suiting the peculiar conditions of their localities to a liberal and intelligent patronage of visiting musical attractions. Where the patronage is slack it is not because the people themselves are remiss in their appreciation. It is because these matters are not handled as they should be.

One of the purposes of the newly formed National Musical Managers' Association is to develop the musical field, to make good musical towns out of those which have erroneously been rated as bad ones. It is along such lines that the association can be of inestimable value, not only to itself, but to the country at large. The subject is worthy of exhaustive study with the methods employed by some of our successful local managers as a model for the others. Intelligent co-operation and exchange of ideas will be fruitful.

UTILIZING THE "SINGING ARMY"

Elsewhere in this issue of MUSICAL AMERICA Reed Miller, the well-known oratorio singer, calls attention to the great opportunity which the return home of the men in service will give for the revival and enlargement of choral organizations. For the first time in the history of our nation, Mr. Miller points out, the men who make up the army and navy have been trained to sing and have learned to enjoy it. Under officially appointed leaders many of these men have been given their initial training in singing. They will return to their homes with an inclination to take part in the creation of music. If the conductors throughout the country realize this and begin now to make their plans for reviving and enlarging their choral societies and will work out a plan whereby each man as he returns may be invited to be-

come a member of his local society it will mean such a revival of choral singing as we have not previously known. Mr. Miller's suggestion is a timely one and MUSICAL AMERICA will await with interest to hear what plans choral leaders are making to utilize this fine chorus material which will become available for them during the coming year.

ELIMINATING THE HOLIDAY DULL SEASON

The last traces of the Spanish influenza epidemic are percolating through the musical news of the country and apparently the season so unhappily retarded is now in full swing. In its actual effect this plague, causing a complete cessation of public gatherings in our auditoriums in nearly every city of the country, has been more damaging so far as the patronage of music is concerned, than war and burdensome taxes.

The manner in which broken concert schedules are being patched and the enthusiasm with which artists and managers are making up for lost time are certain indications of the resourcefulness of our musical life. One of the results of this readjustment promises to be the elimination of the dull season during the Christmas holidays. In previous years the weeks preceding Yuletide were devoid of concerts with the exception of the seasonable "Messiah" performances. This year, however, these weeks will be active ones in the itineraries of travelling musicians for there seems to be a disposition in every quarter to secure, as nearly as possible, a full quota of musical entertainment, and many postponed concerts have been shifted to the last weeks in December.

It is particularly appropriate that this condition should exist this year when the spirit of thanksgiving and rejoicing will be so pronounced. In the giving and hearing of more music there will be opportunity for the fitting expression of the emotions which must animate the public conscience throughout the land.

GOVERNMENT AGENCIES PROMOTE SINGING

In the recent action of the Council of National Defense, that has undertaken to promote a national campaign for singing, may be seen the importance which students of mass psychology now attach to music as a socializing force.

Under the direction of the Field Division of the Council of National Defense musical directors are being appointed for each state, whose duties are to aid local chorus leaders in problems of organization and similar difficulties.

This recognition of mass singing is gratifying to those who have proven the power of music to aid in times of great national stress. The numbers of community song leaders—a very small list four years ago—are being augmented in incredibly rapid fashion, but it is in the field of these appointments that the only cause for apprehension lies. Hastily selecting some one to lead, for the sake of adding to the list of choruses, will not work well, either from a socializing or musical standpoint. One of the greatest dangers in our national life is our tendency toward "getting the thing done quickly" rather than to insist on having it done well. Those of us who feel keenly that in community singing lies one of the greatest assets of a united nation also hope ardently that only men and women of vision, of musical perception and of broad sympathies will be chosen to lead the "Liberty Chorus." Under the leadership of such people—and the number is steadily increasing—the hopes of those who seek to weld this nation together through song may be amply realized.

FUTURE TREATMENT OF GERMAN MUSIC

The world is beginning to occupy itself with the question of international reconstructive work. How this or the other factor, of necessity held in abeyance during the war, is to be dovetailed into corresponding grooves of the intended league of nations is already becoming a subject for serious consideration. It is but natural therefore, that the question of the future of German music in the countries of the Allies is also, or very soon will be, becoming opportune. Of course, it can only be the German music no longer protected by the copyright law that can interest us for the moment. And in this category of musical products the music of Wagner is undoubtedly the pre-eminent feature. As far as England is concerned this question has been solved while the war was still in progress, inasmuch as even during the war the English continued to give performances of Wagner in the English language with marked success. In France, as M. Messenger told MUSICAL AMERICA, the question of Wagner had become a family quarrel between the house of Wahnfried and the French people. Italy, in all probability, will resume Wagner's music—when it is resumed in the language of the country, Italian. What inferences then are we to draw from the foregoing? That when we do resume Wagner, we do so also in the language of our best literature. It will be the opportunity of a life-

time to realize the performances of grand opera in English, which we should not forego under any consideration. But it must be understood, that to attain this desirable state of affairs just as much pains and expense should be voted to the translation of operas into English as for the best attainments of English literature.

PERSONALITIES



Photo by Bain News Service

New Metropolitan Baritone with Wife and Son

Robert Couzinou, the new French baritone of the Metropolitan Company, who made a distinct success, notably in his impersonation of *Athanaël*, the erring monk, is accompanied on his trip to this country by his wife and small son. The three are pictured above.

Graveure—It is stated that the Belgian baritone, Louis Graveure, will appear shortly with his wife, Eleanor Painter, in a real "opéra comique on the order of the 'Lilac Domino'."

Stokowski—Olga Samaroff, the pianist, wife of Leopold Stokowski, conductor of the Philadelphia Orchestra, has written an open letter to the editor of the New York Herald, urging the expression of our thanks to the Almighty by means of song, for the cessation of hostilities.

Grainger—Apropos of the activities of colored music-students, Percy Grainger is quoted as having said, recently: "Some of the deepest and most unforgettable musical treats that I have as yet experienced in this country have fallen to my lot at the Music School Settlement for Colored People."

Heckscher—Mrs. Austin S. Heckscher, who as Celeste D. Heckscher is well known as a composer of songs and of instrumental music, has been singularly unfortunate in the past year. Last spring she fractured both arms, one after the other, as the result of falls; last week, she fell in her New York apartment, dislocating her right hip.

Scotti—"When I don the costume of *Scarpia* in 'Tosca,' instantly—instantly, I am the sombre fellow," said Antonio Scotti, the Metropolitan baritone, recently. "In 'Bohème,' the second I put on the costume, I am gay and debonnaire. I cannot be different. The very sight of those familiar clothes makes me sad or happy. And when in 'L'Oracolo' I slip on the little shoes, the sandals, and the wig—ah, I am immediately a Chinaman, crafty, cruel, walking in little steps, doing everything jerky, close to me. No longer the southerner, the Italian, I am now an Oriental."

Easton-Maclennan—Florence Easton, soprano of the Metropolitan Opera Company, and Francis Maclennan, tenor, returned to New York from a Western concert tour just in time to read in the papers the next day that some of the towns they had visited were practically wiped out by forest fires and others were quarantined by the influenza epidemic. The singers luckily escaped both of these calamities, though they did kindle a little conflagration of their own at their recitals. In one or two of the towns, no one of the species "opry" star had ever before visited there; consequently the Maclennans were looked upon with a mixture of curiosity and awe that was most amusing to them.

Kerns—Grace Kerns, the American soprano, who sailed for France last June, under the auspices of the Y. M. C. A., and has been singing steadily for the soldiers ever since, returns to New York soon. When Miss Kerns left in June the understanding was that she was to be gone just three months, as she occupies the important position of soprano soloist at St. Bartholomew's Church, New York, and her services were needed there, but at an urgent request from Y. M. C. A. headquarters, cabled from Paris, her leave of absence was extended two months more. In their cable the Y. M. C. A. stated that Miss Kerns had met with such success that requests were coming in from all along the line for her. It will be interesting to hear some of her experiences upon her return.



POINT AND COUNTERPOINT

BY CANTUS FIRMUS

New York's Music: Who Are They?

Who is the intelligent Japanese who attends so many of the better concerts? Who is the creature with flowing hair and soft collar, always in the opera foyer?

Who is the person who tries to collar distinguished musicians as they enter the hall?

Who is the lean, commercial journalist who applauds every number so loudly?

Who is the gentleman who always hisses to his companion: "She took it B Flat, not C!"

Who is the singing teacher who sits in the rear and flays every singer's method?

Who is the singer who stands so bravely in the foyer—without a dollar in his pocket?

Who is the wealthy Thing who is always interested in (pretty) girls who want to succeed as singers?

Who is the suave male who gossips more furiously than any female harri-dan?

Who is the cherubic, elderly critic who smiles so benevolently on duty—and then scalps 'em like a Sioux next morning?

The Nation remarks that the average life of a war book is estimated at forty-eight hours.

And a war song?

Master de Koven, the erudite music reporter of the Herald, isn't satisfied with anything the Metropolitan does these days.

The Metropolitan season was infinitely better last winter. Wasn't the "Canterbury Pilgrims" on the boards in those enlightened days?

By the way, what has happened to Mr. de Koven's celebrated monocle?

Listen, Mr. Breil

Dear Cantus Firmus:

In your issue of Nov. 9 you give valuable space to an emotional appeal for help from J. C. Breil, who states at some length his grievances. It seems that "all the world would ride to success on his back" and that "young persons" are continually sending him manuscripts, to be registered if returned, and telegrams collect.

Now, Cantus Firmus, I must tell you my little joke. When Mr. Breil received the great news that his "Legend" was to be produced at the Metropolitan, I, all unsuspecting, answered my telephone, at my home in Los Angeles and was told by the Western Union that they had at hand a telegram from New York—\$2.80 collect. I told them to send it out, and for

forty-five minutes wondered what it might be.

By the time it was due I had settled upon some poor suitor of mine, who must have come back from France penniless and sick. I paid the sum. Is it not worthy to be called a sum? It was from Mr. Breil, telling me the great news, at what struck me as being wholly unnecessary length. If Mr. Breil will send me the equivalent of my unfortunate money, I shall no longer keep the wondering West in ignorance as to what happened to his operetta.

And by the way, Cantus Firmus, you

VIDAS GIVEN OVATION WITH PHILHARMONIC

Philharmonic Society, Josef Stransky, Conductor. Concert, Carnegie Hall, Evening, Nov. 21. Soloist, Raoul Vidas, Violinist. The Program:

Overture, "The Magic Flute," Mozart; Symphony No. 5, Beethoven; Suite, "King Kristian," Sibelius; Concerto No. 3, in B Minor, Op. 61, for Violin and Orchestra, Saint-Saëns; "Hungarian March," Berlioz.

An excellent concert was the second event of the Philharmonic's Thursday evening series. The Fifth, which was the high-light among the orchestral numbers, was not as well played as usual by this organization, which so often presents that masterpiece of masterpieces; but the main lines of the usual interpretation were adhered to, and the lapses had no more serious result than some breaking of the symphony's spell. The calm waters of the Sibelius "King Kristian" Suite, a novelty at these concerts, are agreeably untroubled by profundity. The music carries rather odd echoes of both the simplicity of hymn literature and the Russian modernism of, say, Rimsky-Korsakoff.

Far and away the greatest attraction of the evening was the appearance of Raoul Vidas, recent debutant, as soloist in the Saint-Saëns Concerto. A dignified presence, utterly devoid of mannerism, assured the audience of good work on the part of this boy (he is only sixteen) before he so much as touched bow to strings. Though he is not of the company of technical wizards, Mr. Vidas could not have been accused of a single

owe me an apology. You quoted a silly sentence in an article purported to be written by the music critic of the Times, and I never even saw the same until I read it in your Fall issue.

Sincerely,

JEANNE REDMAN.

Los Angeles, Cal., Nov. 15, 1918.

[Editor's Note: Some kind reader sent us the clipping mentioned in the last paragraph, crediting the Times critic. However, I suppose he meant the San Francisco Times critic.]

Future Frieda Hempels

[Baird Leonard in the New York Morning Telegraph]

The concert season's under way. Sometimes five novices a day Attempt to make the public say They're future Frieda Hempels. Like Caliban's, this tale abounds In wild and devastating sounds; The critics have begun the rounds Of all the music temples.

When we read the line "by request" after certain compositions we are convinced that no other human being on earth but the composer made such a "request."

slip by even the most captious critic. His tone is thoroughly delightful, his intonation gratifyingly sure, and, above all, his interpretation at once emotionally intriguing and discreet in its reserve. A steady diet of French music and French executants might glut the public appetite, but at present, after our long winter-sleep in the bosom of German art, the clarity, the purity and even the coolness of the French style are inexpressibly refreshing. That its sentiments were of this order was evidenced by the audience in its progress from rather perfunctory applause on the soloist's entrance to a hearty ovation at the conclusion of his task, in which he was greatly aided by the splendid work of Mr. Stransky's orchestra. D. J. T.

SEASON OPENED BY THE ROCHESTER ORCHESTRA

Anna Case and Arthur Hartmann Greeted as Soloists—Greta Torpadie Sings New Damrosch Song

ROCHESTER, N. Y., Nov. 16.—The first concert of the season given by the Rochester Orchestra, Hermann Dossenbach, conductor, took place on Monday evening, Nov. 11, the day the news came of the signing of the armistice. The audience was fairly large and carried into the hall the sense of celebration that was in the air outside. There were two soloists as assisting artists, Anna Case, soprano, and Arthur Hartmann, violinist. Miss Case made her appearance at the beginning of the program to lead the audience in singing the "Star-Spangled Banner," which was done with great fervor. The "Marseillaise" was also sung and then the orchestra opened the program with Dvorak's "Carnival" Overture.

The second orchestral number was to have been "Novelette for Orchestra," by Mana Zucca, but in honor of the occasion Mr. Dossenbach substituted the "American Fantasy" by Victor Herbert. Miss Case's aria, "Depuis le jour," from Charpentier's "Louise," was ravishingly done, the audience insisting on an encore. Her group of songs was distinguished for a fine discrimination in choice and unusual beauty. Charles Gilbert Spross, whose name figured on the program as composer of one of her songs, was Miss Case's very able accompanist. Arthur Hartmann made a very favorable impression on this his first appearance in Rochester, playing the Saint-Saëns Concerto in B Minor. The program closed with Liszt's "Les Préludes."

Greta Torpadie, Swedish soprano, gave a charming recital at the Institute of Musical Art on Thursday afternoon, Nov. 14. Her program was chosen especially for children, and included the first public performance of Frank Damrosch's cycle of twelve songs, "Katherine's Friends." There was a good-sized audience.

M. E. W.

Mrs. Bready Wins Success in Interpretation of "Tosca" at Columbia

Mrs. George Lee Bready, who has specialized with success in opera recitals, gave a very successful interpretation of Puccini's "Tosca" at Havemeyer Hall, Columbia University, New York, under the auspices of the Extension Teaching Course, on Wednesday, Nov. 13. She repeated the program at the Hotel Imperial, New York, for officers of our army and navy and their friends on the evening of Nov. 17. She is engaged to appear at many music schools and women's clubs this season.

STOKOWSKI'S MEN STIR NEW YORKERS

Philadelphia Orchestra, Leopold Stokowski, Conductor. Concert, Carnegie Hall, Tuesday Afternoon, Nov. 19. Soloist, Mme. Margaret Matzenauer. The Program:

Tchaikovsky, Fourth Symphony; Three Tchaikovsky Songs (Orchestrated by Mr. Stokowski), Mme. Matzenauer; Chausson, "Poème de l'Amour et de la Mer," Mme. Matzenauer; Svendsen, "Carnival in Paris."

Mme. Matzenauer and Mr. Stokowski shared both the program and the honors on this occasion, with the advantage of program decidedly in favor of the distinguished contralto. A Wagnerian symphonic song cycle was one of the singer's mediums, Chausson's poetic "Poème de l'Amour et de la Mer," while the scoreless leader contented himself with Tchaikovsky's bag of tricks as his exhibition piece.

Mme. Matzenauer traversed the shallows of Tchaikovsky's songs (sung in Russian) without serious mishap, but the Chausson composition seemed to be more to her liking. After she had told of "La Fleur des Eaux" and had wept copiously over "La Mort de l'Amour," correctly illustrated with dramatic gesture and posture, the audience broke out into violent handclapping. The soloist was recalled several times, Mr. Stokowski was made to understand that they (the listeners) liked his accompaniment hugely, then more applause for everyone concerned, from Chausson down to the tympani. Mme. Matzenauer has been in better voice, but she has rarely sung with such fervor.

If Mr. Stokowski failed to bring out a single nuance or theme of the symphony no musician in the hall knew it. He seemed to miss no effect. Each little theme was remorselessly stalked from its lair and made to trot through its paces, obedient to every rustle of Mr. Stokowski's wand. It seemed almost improper to subject the symphony's anatomy to such microscopic inspection. The fire and force of the first movement stirred the New Yorkers to high enthusiasm and evoked the heartiest applause we have heard this season at any concert.

The Scherzo was given with the same poetry, precision and spirit. The Allegro con fuoco was played con fuoco, the leader's favorite dish. And the other hoary number, the Svendsen "Carnival in Paris" struck the same vital sparks.

Safonoff's remark, "Buono ma quadrato," aptly describes the playing of the orchestra. A disturbing angularity is often produced by the leader's insistence on sharp contrast. In their anxiety to obey his demands for hair-splitting precision in attacks, the players are obliged to sacrifice beauty of tone. The tone of the violin section is good, of a rather metallic timbre, but the 'celli seem to lack the essential resonant power. Hans Kindler, one of the 'cellists, let us say in passing, created an excellent impression in his solo passages in the Chausson poem, despite an excessive vox humana effect.

The woodwinds and some of the brass are of extra excellence—fine clarinet, oboe, bassoon, fagot, to cite only a few of the legion of splendid voices in this band.

Four more concerts are to be given in New York during the winter by Mr. Stokowski. May every concert be as stirring as the first. A. H.

Margery Maxwell Scores in Song by Clay Smith

Margery Maxwell, the young American soprano of the Chicago Opera Association, met Clay Smith, the composer of the song, "Sorter Miss You," the other day in Chicago. It appears that last summer on her tour Miss Maxwell sang at a concert in a small Michigan town and she told Mr. Smith that it was the coldest audience that she had ever sung to. "I had sung two groups of songs," she said, "and did not get much applause after them. I do not think I sang so badly that I did not merit any applause, but I think it was what we call a cold audience. Then I tried your 'Sorter Miss You' and I broke through the crust of ice and took four encores. The rest of the program went splendidly with much enthusiasm, so I think I have you and the house of Witmark, your publisher, to thank for 'Sorter Miss You'; in fact, I have you to thank for saving my life in that town."

CONTEMPORARY :: AMERICAN MUSICIANS

No. 43
Florence
Macbeth

FLORENCE MACBETH, soprano, born in Mankato, Minn., in 1891. Educated in St. Mary's Hall, Faribault, Minn. Received her first vocal lessons



Photo © Colling
Florence Macbeth

from Mrs. Snyder in St. Paul, then studied in Pittsburgh with Yeatman Griffith for two years and later continuing with him in Europe. Her professional debut was made in Scheveningen, The Hague, Holland, in July, 1912, where she sang with the Lamoureux Orchestra of Paris. Her numbers were the "Cavatina" from "Barber of Seville" and the "Bell Song" from "Lakmé." In Janu-

ary, 1913, she made her operatic debut as Gilda in "Rigoletto" at the Grand Ducal Theater in Darmstadt. Later she gave a concert with the Brunswick Court Orchestra, also singing Rosina at the opera there; then she appeared with the Dresden Philharmonic Orchestra and sang Olympia in the "Tales of Hoffmann" with the Dresden Royal Opera Company. Her London debut was made in June, 1913, with the London Symphony Orchestra at Queen's Hall, after which she made a tour through England, appearing with the orchestras in Bourne-mouth, Hull, Liverpool and with Carreño, Casals and Sammarco in Manchester. Her American debut was made in Chicago in January, 1914, when she sang Rosina in the "Barber of Seville" and that year sang in "Rigoletto," "Sonnambula," "Tales of Hoffmann" and "Lucia." Went to England for tour. Returned to America, where she is still a member of Chicago Opera Association. Has toured through America in recital and with leading orchestras. Present home in New York.

ary, 1913, she made her operatic debut as Gilda in "Rigoletto" at the Grand Ducal Theater in Darmstadt. Later she gave a concert with the Brunswick Court Orchestra, also singing Rosina at the opera there; then she appeared with the Dresden Philharmonic Orchestra and sang Olympia in the "Tales of Hoffmann" with the Dresden Royal Opera Company. Her London debut was made in June, 1913, with the London Symphony Orchestra at Queen's Hall, after which she made a tour through England, appearing with the orchestras in Bourne-mouth, Hull, Liverpool and with Carreño, Casals and Sammarco in Manchester. Her American debut was made in Chicago in January, 1914, when she sang Rosina in the "Barber of Seville" and that year sang in "Rigoletto," "Sonnambula," "Tales of Hoffmann" and "Lucia." Went to England for tour. Returned to America, where she is still a member of Chicago Opera Association. Has toured through America in recital and with leading orchestras. Present home in New York.

"good control of breath clear diction and understanding of the content of his songs phrasing was excellent."

W. J. HENDERSON in The Sun, Nov. 22, 1918.

Walter Greene

Barytone

Receives High Praise from the NEW YORK CRITICS in his Recital at Aeolian Hall, Nov. 21st

HERALD (Reginald de Koven):

WALTER GREENE'S SINGING REVEALS HIM AS ARTIST

Barytone Gives Recital and Pleases Audience with Style and Variety of His Work

It was quite clear from the song recital given by a young American barytone, Walter Greene, in Aeolian Hall yesterday afternoon that he hardly had had the opportunity of displaying the full measure of his talents when singing with the Society of American Singers recently at the Park Theatre.

Mr. Greene is the possessor of a rich and well-placed barytone voice, which is unforced and is of singularly even quality throughout. He also has an excellent sense of the dramatic values and inner meanings of the songs which he essays, and apparently he has a wide range of music. His singing of numbers in Italian, including songs by Gluck, Falconieri, Bottegari, Mozart and Buononcini, showed an intellectual grasp of his music which was most refreshing, while the purity of his tone and style and the clearness of his diction proved that he has been trained in the right school.

A cycle of songs by Arthur Somerville, the words from Tennyson's "Maud," was delightful. Often the words were music and the music poetry, although there was occasionally a weakness of idea and expression on the part of the composer, especially in the closing song, "Come into the Garden, Maud." The whole set, however, is well worth hearing, especially when sung as it was by Mr. Greene. His French songs were almost equally good, especially DeFontnailles' lovely "Fleur dans un Livre" and the extremely clever "Chanson Espagnole."

GLOBE (Pitts Sanborn):

A large audience assembled yesterday afternoon at Aeolian Hall to hear Walter Greene, a young American baritone, in a recital of Italian, French and English songs. Mr. Greene is endowed with a voice of considerable power and beauty. HIS DICTION IS ALTOGETHER ADMIRABLE AND HIS READING OF UNCOMMON ORDER, ESPECIALLY IN SONGS OF SENTIMENT LIKE FONTENAILLE'S "FLEUR DANS UN LIVRE," OF WHICH HE GAVE AN ALMOST PERFECT INTERPRETATION. The audience seemed to be both surprised and delighted by the entertainment afforded it and was most demonstrative in approval.

TIMES (James Huneker):

YOUNG BARITONE IS AT HIS BEST IN OLD ENGLISH SONGS

Mr. Greene has a clear, powerful, resonant voice. He is a stalwart young baritone—perhaps basso cantante is a better term. He is only 28 years old. He appeared some seasons ago in "The Chocolate Soldier," and always with success. His English and Italian diction is excellent.

Mr. Greene does some things surprisingly well. He gave "Chanson Espagnole" with rousing effect, and he repeated it. Mr. Greene was at his best in the old English songs. With such rich vocal material and virile presence he should go far.

SUN (W. J. Henderson):

GREENE SCORES IN FIRST SONG RECITAL

Walter Greene, barytone, gave a song recital yesterday afternoon in Aeolian Hall. It was his first essay in the field of serious music. He was formerly an operetta singer and was heard in "The Chocolate Soldier." But he had faith in the value of his voice and retired from the operetta field to devote himself for three years to study for higher things.

His recital yesterday demonstrated the soundness of his judgment. His voice is one of heavy texture and deep range, so that it might perhaps be described as a basso cantante.

Its natural character is one of large and virile type, and the singer showed yesterday good control of breath and dynamic gradation. Furthermore, on occasion he produced excellent head tones. His phrasing was excellent and he delivered some long florid passages fluently and accurately. Clear diction and understanding of the content of his songs were two of his assets. His program was interesting.

EVENING SUN:

A GREENE DEBUT

Walter Greene, a barytone, long favorably known in the field of light opera and musical comedy, gave a first recital at Aeolian Hall yesterday afternoon, in which he proved the validity of the ambition which led him to abandon the stage for the studio. After several years of study he emerged to his first recital yesterday and showed himself the possessor of a strong, almost powerful voice, which, with a little more experience, should win him further laurels. He sang through a programme which included selections from Gluck, Buononcini, Mozart and Charpentier, WITH ADMIRABLE PHRASING, DELIVERY AND CONTROL.

TRIBUNE (H. E. Krehbiel):

YOUNG BARYTONE AMONG THOSE HEARD IN RECITALS YESTERDAY

Walter Greene, a barytone who has sung in light opera, made his New York debut in song recital yesterday afternoon at Aeolian Hall. Mr. Greene has a voice, A GENUINE BARYTONE OF EXCELLENT

TIMBRE, of sufficient range and power. HIS SENSE OF STYLE, as evidenced in the opening Italian group, in Bottegari's "Mi Parto," in Mozart's "Quando Miro Quel Bel Ciglio," and in Buononcini's "L'Esperto Nocchiolo," WAS UNUSUAL, HIS PHRASING ROUNDED and HIS LEGATO ADMIRABLE.



EVENING WORLD (Sylvester Rawling):

Walter Greene, baritone, formerly a singer in operetta, made his debut in a recital of serious music at Aeolian Hall yesterday afternoon. His voice is big and pleasing. It also has flexibility. Mr. Greene is under thirty, a student with understanding.

Management: DANIEL MAYER, Aeolian Hall, New York

Associate Manager: HELEN L. LEVY

Preserving Interpretative Art for Posterity

New Device Reproduces Pianist's Most Subtle Shadings and Rhythms with Unfailing Accuracy—Its Use as an Educational Factor Emphasized

By DELBERT LOOMIS

TRUE and lasting estimates of the value of human endeavor and the products of inventive and creative genius come usually with passing years. This has been especially noticeable in the case of such masters as Liszt, Chopin, Rubinstein, Mozart and many others of past generations. These artists and their contributions to music in its broadest aspect, seen now in perspective, loom to prodigious heights.

Any academic discussion of the relative value of the compositions of these masters and those which are being given to the world by contemporary composers would be of negligible value. That there will appear a composer of the artistic dimensions of Liszt, possibly one who will give to the world a new and distinct form of music such as the Symphonic Poem is to be expected, and this is said with the fullest appreciation of the fine work now being done by such present-day composers as Paderewski, Dvorsky (or should we say Hofmann?), Bauer, Charpentier, Ganz, Mrs. Beach, Charles Wakefield Cadman, and that left by the late Edward MacDowell.

It may be that one of the strongest incentives to musical composition is the inherent desire in the artist to place on record in lasting form a message to posterity. Witness the fact that there are very few, if any, of the leading pianists, violinists, singers or conductors who have not turned their attention with more or less concentration upon the production of songs, choral or instrumental works. They have been moved by the praiseworthy desire to pass on something which shall be essentially characteristic of their separate and distinct individualities.

In these opening years of the 20th Century an art product has been given to the musical world which in the bigness of its conception and far-reaching character of its effect can with difficulty be fully comprehended and appreciated. This instrument, perfected after years of tireless labor and experiment of the Aeolian Company, is known as the Duo-Art Piano, and by means of it the playing of the master pianists of to-day will be handed down to generations to come.

Preserving the Interpretative Art

In this remarkable invention is given the opportunity of placing in permanent form a record of the playing of the artist—a record so absolutely perfect in every smallest detail of tone shading, tempo and expression as to be nothing short of uncanny at times, and particularly so to those who are intimately familiar with the playing of certain artists.

In general outward appearance the Duo-Art resembles the player-piano; it is a piano, either upright or grand, into which a player mechanism has been installed, and music is produced by means of a perforated paper music roll.

Such artists of international reputa-

tion as Paderewski, Hofmann, Bauer, Ganz, Grainger, Gabrilowitsch, Godowsky, Saint-Saëns, Hutcheson, Charles Wakefield Cadman, Busoni, Teresa Carreño, Walter Damrosch, Mark Hambourg, Guiomar Novaes, John Powell, Xaver Scharwenka and others have recently made recordings of their playing of old master pieces and modern compositions.

From these records reproductions in any number may be had, and thus it becomes possible for the owner of a Duo-Art in any part of the world to have at any time, and as often as desired, the great Paderewski play his own Minuet or a Chopin Nocturne or some other work. And, best of all, he can be assured that the number is being played with absolute fidelity as to every shading and expression introduced by Paderewski himself.

An Educational Factor

Disregarding, for the moment, what all this means to future generations and what it would have meant to the present one if this invention had been in existence one hundred years ago, viewed from the standpoint of interest and entertainment of an extraordinary character, its far-reaching effect as an educational factor and its immediate utility in this direction are things to be reckoned with. One prominent artist who has made Duo-Art records of his playing struck a keynote a few days ago when he said that if he were starting out now as a student, looking forward to a career as

a concert pianist, he would take the major portion of his instruction, after attaining fluency in technique, from the playing of great artists as presented through the medium of the Duo-Art. In these records the student has the opportunity of studying over and over again the playing of a certain phrase, for instance, by not only one but several of the greatest pianists of the day. There are already many of these instruments in prominent music schools and colleges throughout the country.

There is almost an element of altruism in the attitude of the inventors and producers of this instrument, for entirely apart from the question of the financial possibilities contained in this offering to the musical public, the heads of the company have had a strong and compelling desire to give something which shall be a very material and substantial addition to musical achievement in this age. In marketing this instrument it is the idea of the Aeolian Company to present it solely as an entirely new departure in the musical instrument field.

There is already in existence an extensive library of selections played by various artists, and this list will be added to as the time goes on.

The Aeolian Company has been closely identified with the development of the best in music and the musical industry over a period of years, and it would appear that the Duo-Art is destined to be the crowning achievement of this record of unusual accomplishments.

JOAN MARSE GIVES RECITAL

Regneas Pupil Evokes Admiration in Program at Teacher's Studio

There was good proof that the art of *bel canto* is not wholly a lost art in the singing of Joan Marse, soprano, on Thursday evening, Nov. 21, at the New York studio of Joseph Regneas, when Mr. Regneas, her teacher, presented her in a recital. The voice is one of natural beauty and in her employment of it Miss Marse showed herself an artist of refinement with splendid interpretative ability. She began with the familiar "Lungi dal caro bene," in which group she also sang Handel's "O Sleep, Why Dost Thou Leave Me?" Haydn's "Spirit Song" and the Veracini Pastoral. If one were to choose any particular group in Miss Marse's program one would decide on the five songs by Louis Victor Saar as being of unusual interest. These were "A Little While to Glimpse the Sky," "When My Ships Come Home," "To You, Beloved," "Nocturne" and "Sublimation." They are difficult songs to sing, but for the singer who can bring to them a real vocal technique, as well as imagination, they are very fine and worth while.

The "Nile Scene" from "Aida" showed perhaps the greatest control of the physical voice. In the aria Miss Marse sang a fine high C with assurance and ease. Her diction in her French group, made up of songs by Massenet, Huë, de Fontenailles and Gretchaninoff, was worthy of praise; she created real atmosphere in them. The Amer-

ican songs included Chapman's "Mistress Rosebud," Cadman's "Call Me No More," Grant-Schaefer's "Cuckoo," the last two of which were redemanded. Miss Marse's voice was fresh throughout the program, no fatigue being noticed, due to her excellent handling of her vocal organ, which reflects the greatest credit on Mr. Regneas. Blanche Barbot played the accompaniments artistically.

CONTEST FOR YOUNG ARTISTS

New York Federation of Music Clubs to Award Prizes

Mrs. Casterton-MacDonald of Rochester, president of the Federation of Music Clubs in the State of New York, has gone to France, leaving the affairs of the presidency in the hands of Mrs. Julian Edwards, widow of the composer.

The chairmanship of the "Young Artists' Contests" Committee has been assigned to Mrs. Henrietta Baker Low, chairman of Community Music Committee, National Federation of Women's Clubs. These changes in the personnel have come so late that matters connected with the "Young Artists' Contests" have been delayed.

It is now certain, however, that the contests will be held in New York City on Dec. 10. The contests are for singers, violinists and pianists who are ready to begin their careers as public performers. All information in connection with the contests may be obtained from the chairman, Mrs. Henrietta Baker Low, at Hotel Prince George, New York.

BAUER APPEARS WITH PHILHARMONIC

Philharmonic Society, Josef Stransky, Conductor. Concert, Carnegie Hall, Sunday Afternoon, Nov. 24. Soloist, Harold Bauer, Pianist. The Program:

Dvorak, Overture, "Carneval," Op. 92; Liszt, Concerto in E Flat Major; MacDowell, Two Poems for Orchestra, "Hamlet" and "Ophelia," Op. 220; Rimsky-Korsakoff, Symphonic Suite, "Scheherazade."

Liszt is remembered so vividly by many musicians that any departure from certain accepted standards immediately challenges their attention. Therefore, it may be said with a certain degree of confidence that Liszt would not altogether agree with Mr. Stransky's inter-

pretation of the concerto. The vital opening bars, which establish the character of the work, lacked vigor and decisiveness; consequently much of the accompaniment missed fire. Harold Bauer played with abundant vitality and understanding, but at times, for example in the octave run in the finale, he was outdone by the accompaniment. He was deservedly recalled half a dozen times.

Mr. Stransky's finest achievement was the reading of the MacDowell poems and the "Scheherazade" Suite. The leader's delicacy of conception was often handicapped in the execution by the ragged attacks of some of his players. The woodwinds were a delight in the fleet passages of "Scheherazade," but the strings often faltered. These excellent soldiers acted as if they were recruits, instead of Zouaves! And tympanis should be seen but not heard too much! Alfred Megerlin, the sterling musician in the concertmaster's chair, gave a splendid account of himself in the solo part of the Suite. We mention the Dvorak "Carneval" Overture last only for the reason that this composition did not sound as if it were rehearsed sufficiently. At least, the violins fumbled their passages. A. H.

NOTABLE TRIO HEARD AT BILTMORE EVENT

Mme. Alda, Toscha Seidel and Ciccolini Appear at Second Musicales

Mme. Frances Alda evidently has no faith in the tradition that a prima donna must not use her voice on the day of an operatic appearance. In spite of the fact that she was to sing the rôle of the Princess in "Marouf" that evening, Mme. Alda appeared at the second of the Friday morning musicales at the Biltmore on Nov. 22 in a program that also had Toscha Seidel and Guido Ciccolini as soloists. Her numbers included the charming little "Kahtolaulau" of Jarneveltdt, quite one of the most pleasing bits of folk music which this singer has presented; the Gavotte from "Manon" and songs by Fourdrain and Philidor. Later on the program she sang the ever popular "When the Boys Come Home" of Oley Speaks, Rogers's

FRANCIS ROGERS EARNS APPROBATION

Song Recital, Francis Rogers, Baritone. Aeolian Hall, Sunday Afternoon, Nov. 24. Accompanist, Isador Luckstone. The Program:

"Sorge Infausta" from "Orlando," Handel; "Lungi del caro Bene," Sarti; "Elle m'a prodigué" from "Oedipe à Colonne," Sacchini; Pastoral, Eighteenth Century; "Après un Rêve," Fauré; "Desir d'Amour," Saint-Saëns; "La Lettre" (Henri Barbusse), Moret; "Visione Veneziana," Brogi; "Mandoline" (Verlaine), Debussy; "Contemplation" (Hugo), "Dans la Plaine" (Copée), Widor; "How Sweet Is She!" (Ben Jonson), Seventeenth Century; "I'll Sail Upon the Dog-star," Purcell; "The Plague of Love," Dr. Arne; "Amo, amas," Dr. Arnold; "Song from Omar," Victor Harris; "Consecration" (Westbrook), C. F. Manney; "Where Be Ye Going?" (Keats), Luckstone; "Shule Agrab" (Fiona Macleod), Lemont; "My Rose" (Ruth McEnery Stuart), Deems Taylor; "Ma Little Banjo" (Rutherford), Dichmont; "Spring's a Lovable Lady," Keith Elliott; "Roadways" (Masefield), Densmore.

Francis Rogers's first recital since his return from a tour of the American camps in France drew an audience that filled Aeolian Hall on Sunday afternoon, and that listened with keen zest and emphatic marks of approbation to the program which the baritone presented.

Mr. Rogers made a radical departure in his program building. Instead of the conventional grouping of three or four numbers, he had arranged his program in two groups, the first containing eleven songs of the old Italian and French songs and modern French compositions, and the last group presenting old English songs, together with some recent American works.

Students of vocalism had an admirable exposition of song-giving at its best in Mr. Rogers's presentation of his program. In nicety of phrasing, in delicate play of light and shade, in perfection of diction, the baritone's recital was one of the most satisfying that Aeolian Hall has housed in many a month. And the audience fully appreciated this fact, insisting that number after number be repeated.

Isador Luckstone, who is too seldom heard of late in the rôle of accompanist, was at the piano and his artistry admirably supplemented the flawless work of the vocalist. Incidentally, Mr. Luckstone shared honors with the singer in the presentation of his song, "Where Be Ye Going?" M. S.

Mabel Beddoe has the following engagements on her list: Jersey City, Dec. 1; Schenectady, N. Y., Dec. 14, and Birmingham, Pa., Jan. 18. She will give a New York recital on Dec. 11.

Oliver Denton, pianist, will give his first recital of the season in Aeolian Hall Saturday afternoon, Nov. 30. Mr. Denton will feature works of American composers.

"The Star" and Aylward's "Khaki Lad," ending her group with the "Santo di Patria" from "Attila." Her accompaniments were played by Erin Ballard.

The admirable musical qualities with which Mr. Seidel is so richly endowed were fully appreciated by an audience that recalled the violinist again and again after his first group, which included Auer's transcription of a Chopin Nocturne, the Dittersdorf-Kreisler "Scherzo" and Kreisler's "La Chasse." If one is not to welcome Mr. Kreisler this season, at least it is comforting to hear his compositions played as Toscha Seidel plays them. Sarasate's "Gypsy Airs" and a "Hebrew Lullaby" by Achron, completed his programmed offerings.

Mr. Ciccolini proved himself a favorite with Biltmore audiences in arias from "Bohème," "Manon" and "Tosca," the latter given as an encore after his opening number. He was more at home in the florid Italian music than in his later singing of the Debussy Romanza.

Richard Hageman as accompanist contributed to the success of Mr. Seidel's numbers, and Mr. Ciccolini had the support of Carlo Edwards at the piano. M. S.

NEW MUSIC VOCAL AND INSTRUMENTAL

"OH, PETER, GO RING-A DEM BELLS," "Sometimes I Feel Like a Motherless Child," "My Lord, What a Mornin'," "I Stood on de Ribber ob Jerdon." Negro Spirituals Arranged by H. T. Burleigh. "A Rose, a Kiss and You." By Gerald Arthur. (New York: G. Ricordi & Co.)

It is some time since we have had some Negro Spirituals from Mr. Burleigh's authentic pen. Since he began putting forward his inimitable settings of the songs of his race many others have set out on this road and traveled toward the goal of public approval with varying success. Some have even had the temerity to attempt to vie with him on territory that is unquestionably his. What the results have been it is needless to record here.

These four new spirituals are as fine as anything he has done. Every one of them is a melody of distinctive quality and the treatment he has given them is perfect. In "Oh, Peter Go Ring-a Dem Bells," he has planned the piano accompaniment so that the bells ring right through the song, and with deft touches of ragtime syncopation he has made the accompaniment a little masterpiece. The harmonization of "I Stood on de Ribber ob Jerdon" is finely varied. As for Mr. Burleigh's harmonic scheme in "Sometimes I Feel Like a Motherless Child" we are tempted to say that not until we knew his setting did we realize what a remarkable tune it was. The old-time harmonic dress to this melody has never set off the fullness of its pathos. But as it is here, with the counterpoint that Mr. Burleigh has added, it is an artistic entity that commands immediate attention. It ought to find a place in the repertoire of those of our concert singers who appreciate what H. T. Burleigh is doing for them in preparing these spirituals for concert use.

"My Lord, What a Mornin'" ought to be another "Deep River" in popularity. It is an unforgettable melody and its arrangement here is a profoundly appealing one. The altering of the harmonies the last time the melody is stated on the final pages is splendid and the brief postlude on a pedalpoint F makes us applaud Mr. Burleigh at once. These spirituals are issued in attractive editions, with separate outside covers to preserve them. Inside is printed a brief prose prelude by Mr. Burleigh, in which he states what the Negro Spirituals signify. They are published in high and low keys, barring "Sometimes I Feel Like a Motherless Child," which is published in three keys, high, medium and low.

A ballad of direct emotional appeal, one that will become very widely known before many moons have passed around, is Mr. Arthur's "A Rose, a Kiss and You," to a text by Harold Robé, author of the text of "Dear Old Pal of Mine." It is a simple melody, very well written, with plenty of vocal opportunity and may best be described by recording the fact that it "sings itself." High and low keys are published.

* * *

"A Dream." By Arnold Volpe. (New York: G. Schirmer.)

This is a delightful song by the well-known New York conductor, a setting of a Russian poem translated into English by William Rice. Mr. Volpe has written with natural melodic inspiration, with taste and sterling musicianship and has produced a recital composition that deserves the highest praise. It is refreshing in these turbulent days, when tonality is annihilated, to find a musician of parts expressing himself in

so dignified and direct a manner. The song is dedicated to Mme. Clara Clemens. It is for a high voice.

* * *

"HYMN OF FREEDOM." Arranged by Natalie C. Burlin. (New York: G. Schirmer.)

Mrs. Burlin, who is these days working in the field of the Negro song with the same ability that she showed in her Indian work some years ago, has taken the old Negro spiritual, "Ride On, Jesus," and arranged it as a chorus for six-part mixed voices, with piano accompaniment *ad lib.* She has also written an original text to it, expressing the spirit of our day, announcing the call of freedom and the coming of victory. The fact that victory has already come will not, we believe, interfere with the success of the song.

* * *

"HAPPY HOURS." By Robert Tempest. (Published by the Composer.)

This is a melodious song, simple in style and idiom, written with considerable technical finish. The composer is new to us, but we feel that he is one who knows how to say what he has to say, even though what he has to say is not of the greatest importance. There is a dedication: "To Christine Miller Clemson." The song is for a high voice.

* * *

"GOD'S SERVICE FLAG." By Gertrude Ross. "As Summer Wanes." By Janet M. Grace. (Boston-New York-Chicago: White-Smith Music Pub. Co.)

A lovely set of verses by Harold Seton has inspired Mrs. Ross to this excellent little song. She has expressed its meaning in charming music that is most appropriate. High and low keys are issued. The title page reveals the fact that the song is dedicated to and sung by Mme. Schumann-Heink.

The Grace song is very singable and has mood, and introduces a composer of whom we will be pleased to know more. Editions for high and low voice appear.

* * *

"NEGRO LAMENT." Arranged by John Tasker Howard, Jr. (Boston: C. W. Thompson & Co.)

Mr. Howard has done his work very creditably in this brief song, namely, taking an old Negro Spiritual and setting it as a solo song. The piano accompaniment is well managed and the voice part, for a medium voice, is effective. The text is: "I got a life that's hard and dreary."

* * *

"FOR A SOLDIER BURIAL." "Hymn to the Sun." By Lili Boulanger. (New York: G. Ricordi & Co.)

These are the two choral compositions which Walter Damrosch spoke so enthusiastically about when he returned from France early this autumn. He came upon them there and decided immediately to produce them with the New York Oratorio Society this season.

As published here they are with the orchestral part reduced for piano; consequently it is difficult to judge their full quality, as they probably depend largely for their effect on the orchestration, as do so many modern choral pieces. "For a Soldier Burial" is a solemn *Lento* in B-flat minor, with baritone solo. The solo part is written effectively in the Godard-Gounod manner; the choral writing is interestingly contrived. The piece is a setting of de Musset's poem, "Pour les Funérailles

d'un Soldat." The "Hymn to the Sun" is a study in climaxing, very nicely conceived; its harmonic complexion is Pucciniesque in the nth degree. There is an incidental solo for a contralto voice in it. Both compositions reveal a talent which was cut off long before it had attained its mature expression.

Frederick H. Martens has made excellent English translations of both the French poems.

* * *

"DE PROFUNDIS." By Homer N. Bartlett, Op. 271. "At Dawning." By Charles Wakefield Cadman. Arranged by Clarence Eddy. (Boston: Oliver Ditson Co.)

Two pillars of American organ literature are Mr. Bartlett's Suite in C and Toccata in E Major, works that have held their own since the day they were published and that appear on programs of the best organists to-day in company with the masters. With his "De Profundis" Mr. Bartlett has written another significant organ composition. It is a "recitative and prelude," the recitative based on the line from Psalm CXXX: "Out of the deep have I cried unto Thee."

The recitative, C Minor, common time, *Andante maestoso*, is majestic, dramatic, carefully developed and closely knit. The prelude is based on the line: "My soul waiteth for the Lord, more than they that watch for the morning." It is in the same tonality, *Andante religioso*; here we find Mr. Bartlett at his best, showing in his handling of his material his erudition, his sense of form, his mastery of the technique of the composer of our day. He is a musician of whom we are very proud, for his work is always marked by that attention to detail which distinguishes him from the crowd. And his knowledge of all mediums of expression is extraordinary. He writes equally well for the piano, organ or orchestra. In this work he is the serious organ composer, writing serious organ music. There is plenty of free, but always logical, modulation in this work, modulation that has a purpose and is not simply done to attract attention. The counterpoint is strong and virile and it breaks forth into a triumphant note in C Major, in which key the last two pages are written. The theme is never lost sight of and appears in the various voices throughout, managed with masterly skill.

There is a dedication: "To Dr. William C. Carl." We hope that our organists will appreciate this composition, as it deserves to be appreciated by them. It is not easy to play well.

Mr. Eddy has made a delightful organ transcription of Mr. Cadman's widely sung song, "At Morning," a transcription that is both playable and engaging. Organists will welcome it, just as singers have everywhere.

* * *

"THEY SHALL NOT PASS!" "Mine Honor and My Love." By Arthur A. Penn. "My Little Sunflower." By Frederick W. Vanderpool. "The Long Day." By Frank E. Tours. (New York: M. Witmark & Sons.)

"They Shall Not Pass!" is a fiery song, for which Mr. Penn has written both the poem and the music. It tells symbolically and very admirably of the conflict that has but now ceased, of the battle between evil and right and of the right which, typified by the spirits of love, sacrifice and freedom, said "They shall not pass!" The music is excellent, in many ways the best music we have seen of Mr. Penn's. His other new song, "Mine Honor and My Love," is a setting of a timely and well conceived poem by R. E. Vernede. In it Mr. Penn has given utterance to admirable musical thought and has climaxed the song in a manner that cannot fail to arouse an audience to a high pitch of enthusiasm. Both songs are for a high voice.

Mr. Vanderpool's "My Little Sunflower," to a text by Louis Weslyn, is a dainty conception, simple in outline, with much to ingratiate it in the public favor. Rhythmically its melody recalls "Un peu d'Amour," by Silesu, though that ought not to interfere at all with its success. It is dedicated to Tsianina, the charming Indian singer.

"The Long Day" shows Mr. Tours in a very attractive mood, and the song is a most likable one. Mr. Tours writes with taste and with design and it is a pity that he is not more discriminating in his choice of texts. Recently he wrote very good music to some very poor verses by the celebrated *première danseuse de l'Amérique*, Mme. Irene Castle, and now he writes his "The Long Day" to a text by the equally celebrated George V. Hobart, a text that is as unimportant as Mr. Hobart is well known. We believe that the song will make good despite this handicap. It is for a medium voice and is inscribed to John Charles Thomas, the excellent baritone.

A. W. K.

ESTELLE WENTWORTH The Noted Dramatic Soprano Triumphs as "Butterfly," "Aida" and "Mimi" with the SAN CARLO OPERA CO.



The Buffalo Critics Unite in Praise "AIDA" (Nov. 12th)

EXPRESS:

Her tones sounded fresh and girlish and the voice rang out brilliantly in the ensembles. Her Ritoria Vincitor was effectively sung and even more effective was the prayer with the recurring *Nunzi pietà*. In the taxing scene on the bank of the Nile the soprano demonstrated forcefully her growth along dramatic lines.

COURIER:

She has the true operatic instinct, and her beautiful voice and elegance of stage presence is matched by her histrionic talent, which makes her interpretation of this role a notable achievement. Her finest work was in the Nile scene, where her aria evoked great appreciation and her command of an exquisite pianissimo and every detail of vocal and dramatic excellence won her repeated applause.

EVENING NEWS:

The fusion of song and action in this singer was most remarkable and stood out as the finest of the many fine things of the evening. Her excellent work throughout the performance reached a splendid climax in the third act, where her presentation, vocally and dramatically, calls for high praise.

ENQUIRER:

The appearance of Estelle Wentworth as "Aida" was indeed a treat to music lovers, and her beautiful, expressive voice, in which pathos and emotion are merged so effectively, especially in the scene by the Nile and in her reunion with Radames, were triumphs. Besides her beauty of voice, Miss Wentworth displays marked histrionic ability.

EVENING TIMES:

Miss Wentworth interpreted the role with no detail lacking to make it a notable achievement. Her voice is charming, her stage presence is most attractive and her dramatic ability is superb. Miss Wentworth received great applause, for she enthralled her audience with her "Aida." In solos, duets and ensembles Miss Wentworth's singing stood out as a distinct feature.

"MADAME BUTTERFLY" (Nov. 16th)

EXPRESS:

As Cho Cho San, Miss Wentworth reached the climax of her work this week, and surprised even those who have most fully realized her growth along histrionic lines. Her voice was beautiful, responsive to every demand made upon it, and of a child-like purity quite in keeping with the part of the little fifteen-year-old bride. She entered into the role of Butterfly with an intensity that was gripping. From start to finish her delineation was one of high artistic worth, well deserving the spontaneous approval it evoked.

COURIER:

Estelle Wentworth, dramatic soprano, shone resplendent in the title role, one in which she gained great triumphs abroad, and her portrayal moved her audience to tears, so realistic was it in dramatic intensity and compelling in vocal beauty. Her singing of the aria "One Fine Day" was received with tremendous applause and had to be repeated. In recitative and ensemble singing Miss Wentworth won signal honors.

"MIMI" (La Bohème)

COURIER:

Estelle Wentworth, dramatic soprano who had sung in opera abroad for five years previous to the war, sang the role of Mimi with splendid vocal presentation, and all her arias were received with enthusiastic applause. Her work in the final scene was exquisite in its refinement of style.

Now on Tour

Address care of MUSICAL AMERICA
501 Fifth Avenue, New York



→ This space is reserved each week to advertise singers who sing our publications ←

LITTLE ROAD OF DREAMS

Words by
MAY STANLEY

Music by
A. WALTER KRAMER

Sung by JOSEPH MATHIEU

At ELLIS ISLAND—November 19th

G. RICORDI & CO., Inc., 14 East 43rd St., New York

TOLLEFSENS PRESENT SCANDINAVIAN MUSIC

The Tollefsen Trio, Mme. Schnabel-Tollefsen, Piano; Carl H. Tollefsen, Violin, and Michael Penha, 'Cello. Recital, Æolian Hall, Evening, Nov. 19. The Program:

Trio in F Minor, Lange-Müller; Sonata for Piano and Violin in E Minor (Two Movements), Sjögren; Ballade for Piano in G Minor, Op. 24, Grieg; 'Cello Solos, "Ritornello," Sinding; "Chant de Veslemoy," Halvorsen, and "Serenade," Børresen; Trio, "Novelletten," Op. 29, Gade.

Given under the auspices of the American-Scandinavian Society, the Tollefsen Trio's concert of Tuesday, Nov. 19, presented numbers of Scandinavian origin only, and for this reason was scarcely representative in its display of the performers' powers. The Lange-Müller Trio, which opened the program, was fluent even to the point of glibness, and beyond a considerable pleasantness it was not remarkable. It was given a performance which, on the other hand, was excellent. The players are all very well fitted for ensemble work.

This very adaptation to the peculiar requirements of their chosen branch of the art became a handicap to them, however, in the central portion of their program, for that was composed of solo numbers, and it takes a more than rare combination of talents to constitute one and the same person both a good ensemble performer and a good soloist. Mr. Tollefsen's selection was not particularly attractive, and new strings or some caprice of the weather may have been responsible for the dryness of his tone.



The Tollefsen Trio of New York: Carl H. Tollefsen, Violinist; Mme. Schnabel-Tollefsen, Pianist, and Michael Penha, 'Cello

Mme. Schnabel-Tollefsen, was heard in Grieg's Ballade, the evening's high-light, and Mr. Penha's tone was so uniform that its richness did not avail to make it always interesting.

All these are deficiencies which might easily infect any players' style in the performance of music which does not really intrigue them. It must be repeated that the Trio's program was not, on the whole, happily chosen. The musical literature from which it was drawn

seemed to offer too little color and variety and was too little suited to their special abilities. May future programs show them as earlier ones have done, to better advantage than that at present under consideration.

If the favor of an audience be considered significant, it should be recorded that the concert was successful. Scandinavian hearers were obviously favorably predisposed toward the Scandinavian music presented.

D. J. T.

GRAVEURE AIDS TOLEDO CLUB

Fine Benefit Concert Given by the Eurydice Ladies' Chorus

TOLEDO, OHIO, Nov. 20.—The Eurydice Club gave its first concert for this season last evening in the Coliseum, with Louis Graveure as soloist. This marks the twenty-eighth year that this chorus of ladies' voices has been actively engaged in giving concerts in this city, and one might ask if there ever has been a concert that they could feel more genuine satisfaction over than the one of last evening. The club numbers the best voices of the city in its membership. Although it lost several rehearsals on account of the epidemic, one is safe in saying that the club has never sung with greater perfection. Mrs. Otto Sand, the director, is constantly striving to bring the work up to the highest standard, and the result as evidenced in last evening's

concert must have been gratifying to her.

As for the artist, this is the third time the club has brought Mr. Graveure to Toledo, yet the baritone and his fine art still arouse the same enthusiasm. Several songs had to be repeated and several encores given. "Credo" by Gretchaninoff and "Trees" by Hahn, sung jointly by the club and Mr. Graveure, could not have been done with more finish.

The proceeds from the club's two concerts this year will go to the fund for the Institute for Blinded Soldiers. The audience last night numbered over 2000 persons.

J. H. H.

Spartanburg Welcomes Mae Gates in Recital

SPARTANBURG, S. C., Nov. 22.—Mae Gates, a young violinist, of Los Angeles, Cal., gave a concert at Converse College recently, opening the annual winter concert series given under the auspices of Converse College and the Woman's Music Club. Arriving in the city on Friday prior to her engagement, Miss Gates was most generous in playing for the soldiers at Camp Wadsworth, the various Y. M. C. A. units and also contributed several numbers on Sunday afternoon at the Soldiers' Club. At her concert she was greeted by an audience which was responsive and in a receptive humor. Miss Gates's work is most artistic and she made a favorable impression on her listeners. Mary Hart Law of the Converse faculty and president of the Woman's Music Club, acted as accompanist.

J. B. D. J.

Edward Morris, pianist, will give his first New York recital of the season at Æolian Hall the afternoon of Dec. 9.

BEGINS MEMPHIS SEASON

Beethoven Club Presents Rosalie Miller and Augusta Cottlow

MEMPHIS, TENN., Nov. 18.—The opening musical attraction of the season here was the appearance of Rosalie Miller, soprano, and Augusta Cottlow, pianist, at the Goodwyn Institute, under the auspices of the Beethoven Club. A large, appreciative audience greeted these artists, who gave an excellent program in a decidedly pleasing manner.

Miss Miller, now a well-known New York artist, used to live in Memphis, and her old Memphis friends greeted her with great applause and bestowed on her many bouquets. A happy inspiration led Miss Miller to select "Home, Sweet Home" for the opening number of her program. She has a beautiful voice and a charming personality.

Miss Cottlow's reputation as an artist of exceptional ability had paved her way here. Her numbers by Bach, Chopin and Debussy were given with masterly technique and fine interpretative sense. She, too, delighted the audience.

Mrs. J. F. Hill is president of the Beethoven Club, and under her management a series of brilliant musical events has been arranged for this season.

N. N. O.

Ganna Walska Engaged for Bracale Forces

Mme. Ganna Walska, soprano, has been engaged by the Bracale Opera Company for its season in Cuba, beginning early in December.



Raymond WILSON

PIANIST

"Plays with a great deal of expression and displays an unusual degree of virtuosity."

Phila. Record, Phila., Pa.

MANAGEMENT SYRACUSE

MUSICAL BUREAU

LOCK BOX 443, SYRACUSE, N. Y.

Knabe Piano Used

Cornish School of Music, Inc. SEATTLE, WASH.

NELLIE C. CORNISH, Director

Music, Languages, Dramatic, Dancing Public School Music. Catalog.

Fred'k H. Cheeswright

Pianist and Coach

347 West 58th Street

New York City

KATHRYN MEISLE

AMERICAN CONTRALTO
CONCERTS—ORATORIO—RECITAL
Management: Calvin Franklin
1543 Ruan St. Frankford, Philadelphia

The Higher Technic of Singing

W. HENRI ZAY

Author of "The Practical Psychology of Voice and of Life"

(Pub. by G. Schirmer)

Development of Operatic Timbre

STUDIO: 50 WEST 67TH STREET

Tel. Columbus 1405



KATHRYN PLATT GUNN CONCERT VIOLINIST

Address: 930 Lincoln Place, Brooklyn

Phone Bedford 5472-W

HAZEL CARPENTER

THE BRILLIANT YOUNG AMERICAN PIANIST

Sole Mgt., H. F. BECK, Brooklyn, N. Y.

WASSILI LEPS

Conductor

Opera—Symphony—Oratorio

STUDIO: 135 East 66th Street, New York City
Telephone Plaza 5501

JOHN POWELL GIVES UNIQUE PROGRAM

John Powell, Pianist. Recital, Carnegie Hall, Evening, Nov. 22. The Program:

DANCE MUSIC

English Suite, No. 2 (Prelude, Allemande, Courante, Sarabande, Bourrée, Gigue), Bach; Chaconne, Bach-Busoni; Three Waltzes, Beethoven; Bolero, Three Mazurkas, Waltz, Polonaise, F Sharp Minor, Chopin; "Dance of the Gnomes," Tarantella, Liszt.

Mr. Powell is an artist who is not content to pursue the program-track hal-lowed by convention; and his radicalism more often than not sends the audience away rejoicing. Such was indeed the case at his latest recital, for which he devised a program of "dance" music that proved really refreshing. Not on this earth do folk dance to such choice strains and brave rhythms; but what Mr. Powell played was dance music in the finest sense.

He has much of the poet in him, this American pianist. Chopin means much to him; he plays the Pole's creations in a noble manner, individualistic yet without freakishness. The great and terrible Polonaise in F Sharp Minor, music that gives out sparks, cataclysmic in scope, immersed in a flood of dark fantasy—in this work Mr. Powell did some of his best playing. Especially lovely was his delicately wrought conception of the middle section, that Mazurka that has been likened to "a flower between two abysses."

In Bach the pianist was less happy. There is too much color—external color—in Mr. Powell's Bach. He is not sparing enough with the pedal, and the result is that often the middle voices (of prime importance in Bach's music) are lost in a fragrant fog. The massive Chaconne he played with great vigor and enthusiasm, which led him to pound his instrument, thus producing considerably less volume than he expected.

A word of thanks for the Beethoven waltzes. Unfortunately no space is available for discussion of these captivating essays of the master.

Mr. Powell's audience was big and appreciative.

B. R.

Beatrice Emily Wait, a member of the Metropolitan Opera ballet, died of pneumonia recently while visiting friends in Mount Vernon, N. Y. She was eighteen years old.

Marie Morrissey, the American contralto, is singing at all the concerts of her present tour, Clay Smith's "Sorter Miss You," with which she is having great success.

GALLI-CURCI SOPRANO

HOMER SAMUELS, Accompanist
MANUEL BERENGUER, Flutist

Management—Chas. L. Wagner
D. F. McSweeney, Associate Mgr.

Steinway Piano

511 Fifth Ave., New York City

FLORENCE KENISTON

Soprano

SEASON 1918-19 NOW BOOKING

Personal address: 168 W. 75th St., New York

EMERY

PIANIST—COACH

(Originator of the "Fifty Minute Musicales")

Philadelphia Studio: 1530 Walnut Street

New York—Saturdays



EDITH KINGMAN

LYRIC SOPRANO

Available for

Recitals—

Costume Recitals

—Repertoire—

Arias and French, Italian and English Ballads

Mgt.: R. E. Johnston, 1451 B'dway

Personal Address:

713 Madison Ave., New York

Telephone Plaza 3566

MUSICAL AMERICA'S OPEN FORUM

Communications not accompanied by the full name and address of the senders cannot be published in this department. It is not essential that the authors' names be printed. They are required only as an indication of good faith. While free expression of opinion is welcome, it must be understood that the editor is not responsible for the views of the contributors to this department.—Ed., MUSICAL AMERICA.

The Great American Composer Must Be Predominantly Universal

To the Editor of MUSICAL AMERICA:

In your issue of Nov. 9 appears a letter from D. W. Miller on German propaganda in music. Without incurring the danger of being accused of defending German propaganda, I should like to remark on two important points which are involved in this letter and which are now ripe for discussion; namely, chauvinism and nationalism.

The writer of the letter to which I refer endorses "the view expressed by some of your correspondents that we can get along very well without the use of music by German composers." Unless I am mistaken, the writer meant to say that the study, teaching and performance of the works of, say, Bach, Beethoven and Brahms could be eliminated without injury. To eliminate the works of masters of the past who were of a nationality toward which we are now inimical, because we cannot agree with the actions and ideals of the living enemy, seems to me the very acme of chauvinism. If anyone believes that he is doing right in banning the music of Bach, Beethoven and Brahms because they happened to be born in a country which now harbors a lot of criminals with whom we are at war—well, such a belief is like religion: it cannot be argued about. No one can be prevented from committing mental suicide if he wishes to. Of course we could well dispense with a lot of fourth-rate German composers, the titles of whose works fill up a great part of our publishers' catalogs; and we should dispense with these works, first because they are worthless, and only secondly because they are German.

As for the question of nationalism in music. Mr. Miller says that he "was early taught to distinguish the difference in characteristics of the musical idioms of various nationalities, and the mental processes by which musical ideas were thought out." Perhaps he can demonstrate to us by which of the "cumbrous and mechanical rules governing the German school of thought" the first theme of the *Andante* of Beethoven's Fifth was thought out. It is my firm conviction that national music is produced only by second-rate composers. There is no na-

tionalism among the great. What we are wont to consider evidence of nationalism is but the manner in which the composer uses his technical resources. The great ones are great not because of the mere manner of their utterance, but because of the matter of it, because they utter a great truth; and great truths are universal, not national. Homer, Dante, Shakespeare, Goethe, Beethoven, César Franck, Debussy—all matters not where they were born or what language they spoke; it is what they said that counts.

Mr. Miller further remarks that "it remains for conductors and teachers to study American compositions and give them prominence, so that the free American spirit [whatever that may be] may be demonstrated." I agree with the sentiment expressed in the first part of that sentence. Conductors and teachers will study American compositions and give them prominence. But why? Surely, rather because of their intrinsic merit than because of their American origin. To worship, pet and coddle the American composer simply because he is American will not aid the utterance of any great truth; but to worship great truths and live in the spirit of them may cause to arise from our midst a composer who may equal those who in the past have sprung from foreign soil. This composer will be great not because he is American but because he is universal.

HERBERT J. JENNY.

Mankato, Minn., Nov. 18, 1918.

For Those Who Want to Entertain Soldiers in Southern Camps

To the Editor of MUSICAL AMERICA:

Let me appeal through your columns to those who might be glad to entertain in some of the camps of the Southern section. Our territory extends from Philadelphia to North Carolina. Some of the most important camps of the country, including also the Atlantic Fleet and important naval stations, come under our jurisdiction. You are undoubtedly acquainted with our policy which permits us to pay only legitimate traveling and subsistence expenses. The boys need the right kind of entertainment now more than they ever did.

Very sincerely,

W. M. BERRY,

Director, Southern Section Activities, National War Work Council of the Y. M. C. A. of the U. S.
1704 G Street, N. W., Washington, D. C.

"Camouflage" That Deceives Even the Critic

To the Editor of MUSICAL AMERICA:

There is an amusing story now being told in Boston orchestral circles regarding the musical critic of the Boston *Transcript*, which you may be interested to hear about. In his article about the first concert of the season by the Boston

Symphony he spoke at some length of the changes in the personnel and pronounced the tuba player "not as good" as the one last year. As a matter of fact, the management of the orchestra is indulging in a little "musical camouflage" this season, and the same old player of last year played at the concert, but as he is an "enemy alien" his name does not appear in the printed list of members and the "worthy critic" pronounced him not as good a man as last year's player.

I am told that all the Austrian "enemy aliens" have been given contracts and that some of the German aliens are still "waiting around" with the promise that as soon as they can get their "second papers" they will again be given contracts. In the program booklets the name A. Jaeger appears listed as "bass" and also under the list as tuba, but the part is played by the same player as last year, Mr. Mattersteig. I am told that when going to Washington, where "enemy aliens" are not allowed, the tuba part would be played by Mr. Jaeger. Now that the war is over it will be interesting to see how many of the "enemy aliens" will again be taken back, as nothing but strong public sentiment forced them out.

C. L. S.

Arlington, Mass., Nov. 20, 1918.

At Work on Biography of Sir Henry Bishop

To the Editor of MUSICAL AMERICA:

I should be grateful if you would permit me to announce to your readers that, by request, I am writing a biography of Sir Henry Bishop, as no life of the composer of "Home, Sweet Home" has yet been issued, and naturally I am anxious to secure all particulars about him and his second wife, Anna Bishop. In America there are still many people who recall Anna Bishop-Schultz and who may have interesting reminiscences of her. Also there are many priceless manuscripts of Sir Henry in America. Would the possessors of them be gracious enough to send me particulars, so that I may make my book as complete as possible? Needless to add, those who favor me with this valuable help will duly be named in the volume and also receive a copy of the illustrated English edition.

RICHARD NORTHCOTT.

Barton Close, Southbourne, Hants, England, Oct. 23, 1918.

Appreciation

To the Editor of MUSICAL AMERICA:

Mr. Freund's article with regard to German music in MUSICAL AMERICA, received to-day, is perfectly splendid. I agree with him perfectly.

Most sincerely,

ANTONIA SAWYER.

New York, Nov. 22, 1918.



CADMAN SONGS IN TRENCHES

Soldiers at Front Write, Praising "Sky-Blue Water" and "At Dawning"

Charles Wakefield Cadman is one of the composers whose songs have been heard many times during the past few years in the war zone—first in the "billetts" of the English and the Colonials and later by "our boys" themselves. News of the popularity of some of his songs, particularly "The Land of the Sky-Blue Water" and "At Dawning," in all parts of Allied war zones, through the phonograph records and through the vocal expression of the soldiers themselves, has reached Mr. Cadman.

One letter recently received by the composer says in part:

"Dear Mr. Cadman:

"When you wrote 'At Dawning,' the picture on the title page that gave color to the music did not include an American captain of engineers at his desk in the early hours of the day writing to you. I am in this morning's picture because across the hallway there is a young man with a very sympathetic voice who is singing your song. At first it was difficult for us to make the war we were fighting out in front seem real. But suddenly there came a dawning that was quite unlike yours. We forgot the 'flames of the dawn' as more realistic flames were in our midst. Doubtless on that day there were birdlings that did 'wake and sing,' but our ears were not attuned to hear them. We heard the singing of flying obus. It was not a pleasant sound, and there was no poetry in its verse. In plain prose we were being shelled. The fact is that 'At Dawning' to-day accounts for my being up so early with some time on my hands before breakfast."

Penn's "The Magic of Your Eyes" is now being used in churches, as well as in concerts. It was recently sung by the choir of twenty-two mixed voices at St. John's Lutheran Church, Jersey City, of which Grace Eaton Clark is organist and choir-director.

MME. HILDEGARD HOFFMANN HUSS

ORATORIO and JOINT RECITALS with Mr. Henry Holden
Recitals and Piano Instruction
Soloist with New York Philharmonic and Boston Symphony Orchestra, Kneisel Quartette, Etc.
Studio, Steinway Hall Address: 144 E. 150th St., N. Y. City

E. EVANS

COACH AND ACCOMPANIST
(With Schumann-Heink Past Three Years)
Specializing in Coaching Singers
Studio: 309 West 92nd Street, New York
Phone Riverside 6854

WYNNE PYLE

PIANIST
Haensel & Jones
Æolian Hall
New York

JOHN BLAND

MASTER OF CALVARY CHOIR
— VOICE —
STUDIO: 20 East 23rd Street New York

HENRY I. MYERS

Composer-Accompanist
Songs include, "Hushed Are the Winds," "The River Is Free," "She Is Going," and many others.
Telephone, Columbus 1405 50 WEST 67th ST.

Ernesto BERÚMEN

PIANIST
(Associated with Frank LaForge)
Studio 220 Madison Ave., N. Y.
PUPILS ACCEPTED
© U. & U.

ANNA FUKA-PANGRAC

Mezzo-Soprano
PIANIST-ACCOMPANIST
ORGANIST

Concert--Oratorio--Instruction
OPERATIC COACH
Available Season, 1918-19
Studio--Carnegie Hall, New York

SPECIAL APPEARANCE OF

GRAINGER

as soloist at Red Cross Concert

ÆOLIAN HALL, NEW YORK

Monday Evening, December 2nd

GRAINGER will play his new compositions "COUNTRY GARDENS" and "LULLABY" and his Paraphrase on Tchaikovsky's "Flower Waltz."

GRAINGER will play his new children's march, "OVER THE HILLS AND FAR AWAY," for two pianos, with Corp. Ralph Leopold.

GRAINGER will be represented on the program by his "MOLLY ON THE SHORE," played by a string quartet, composed of Sergeant Aitken, Lieutenant White and Corporals Cutler and Tucker.

The U. S. Army Music Training School Band, of which GRAINGER is Assistant Band Leader, will play compositions by Clappe, Tchaikovsky, Wallace and Saint-Saëns, directed by

CAPT. ARTHUR A. CLAPPE.

Management: ANTONIA SAWYER, Inc., Aeolian Hall, New York.

Steinway Piano

ECHOES OF MUSIC ABROAD

Paris Opéra Comique to Have Albert Carré Back at the Helm Again—Milan Hears That Gilda Dalla Rizza Is to Come to the Metropolitan—Stravinsky Completes New Work for a Theater Within a Theater—Extraordinary Series of Appearances in Store for the Great Battistini This Winter—Women Pianists Conspicuous in London's Music World—Favorites of Oscar Hammerstein's Forces in the Days of New York's Merry Opera War Now Singing in Barcelona—Former Opéra Comique Star Appearing in New Musical Comedy in Paris—London "Proms." This Autumn the Most Successful Since the Beginning of the War

PARIS'S Opéra Comique is to have Albert Carré as its director again, a fact that augurs well for the fortunes of that unique institution during the period of reconstruction in the music world, as in all other fields, now imminent.

When Carré left the Opéra Comique a few years ago to become director of the Comédie Française instead, it meant an almost inestimable loss to the former house. For some time past now he has been engaged in one of the non-combatant branches of military service, and now on his return to civil life he has been assigned back to the Opéra Comique by the Minister of Fine Arts. *Le Courrier Musical* observes that he was not at all elated over his appointment, and asks, "Is it because he is more familiar than anyone else with the life of the music world?"

Meanwhile, M. Gheusi, who has been superintending the artistic destinies of the Opéra Comique in co-operation with the two Isola brothers, suddenly finds himself turned out eighteen months before the expiration of his concession. No one seems to know the why and wherefore of the shake-up, but the corridors and wings of the Opéra Comique are veritable whispering galleries just now. The Isolais are to remain, it seems, to be co-directors with M. Carré.

Marguerite Carré, the soprano, who left the Opéra Comique shortly after her husband went to the Comédie Française, is singing the title rôle of a new comic opera by Tristan Bernard and Claude Perrasse which is attracting much attention at the Athénée. It is called "Lot's Little Wife." Were it not for the prejudice with which most Anglo-Saxons instinctively confront burlesque built upon a Biblical foundation it would probably draw many of the foreigners now in Paris, but there are enough Parisians—who see such things from a different angle—to stamp it a popular success.

As Dagar, "young and lovely," Mme. Carré has opportunity to make her Opéra Comique experience count for a great deal. She has an effective high B as the first curtain descends, and in the second act she has two solos, one a lilting waltz-song, which, according to the London *Referee's* correspondent, she sings beautifully. The opera is uncommonly short for a work of its kind, lasting a scant hour and three-quarters.

* * *

New Italian Soprano for Metropolitan

From Milan comes an advance bit of news concerning an interesting engagement already made by the Metropolitan powers for the season immediately following the present one. Gilda Dalla Rizza, who has rapidly made her way into the very front ranks of Italy's opera world in the past year or so, is to sing at the Metropolitan during the season 1919-20.

Mme. Dalla Rizza is a soprano who seems to be almost equally at home in dramatic and lyric rôles. Most of the Puccini heroines are in her vocal art gallery, and this winter she is to add the name part of "Suor Angelica" and the principal female rôle in "Gianni Schicchi" when Puccini's three new short operas are given their Italian première at the Costanzi in Rome.

During the summer she sang in South America, first in Buenos Aires, later in San Paolo, Rio de Janeiro and Cordoba, "Andrea Chenier" and "Mefistofele" being among the operas in which she appeared. At present she is singing at the Royal Opera in Madrid; thence she goes to the Costanzi in Rome for her fifth engagement there, and later she will go to Monte Carlo for her third season under Raoul Gunsbourg's banner. At the Costanzi, besides creating the new Puccini rôle, she will appear in "La Rondine," as re-written by the composer, "La Bohème" and "Mefistofele."

* * *

Stravinsky Completes New Work About the Life of a Soldier

Igor Stravinsky has just completed a new work, a work differing in character

from everything the composer of "Petrushka" and "The Fire Bird" had previously done. The new work is called "The Story of a Soldier," and it is a "story" to be read, played and danced.

Stravinsky's collaborator, C. F. Ramuz, has drawn upon Russian folklore for the tale of the Soldier and the Devil, but he has taken great liberty in his treatment of the subject. As for the somewhat complicated problem involved in having the work performed, the composer and author have solved it in this



Giacomo Puccini's Villa at Viareggio, in Italy

fashion—they have had constructed a small theater on wheels, with a drum-like wing extending out from it on each side, one for the musicians, the other for the reader, and this is to be taken around from place to place and set up on the stage of the theaters in which performances are to be given.

The *petit orchestre* for which Stravinsky designed his score consists, according to *Le Courrier Musical*, of one violin, a contra-bass, a clarinet, a bassoon, a cornet à piston, a trombone and the "batterie," whose rôle is a very important one.

* * *

Battistini to Be "Ivan the Terrible"

It seems to be the history of Italian singers that when they have achieved great fame in foreign lands their appearances in their own country are strikingly few and far between. Mattia Battistini is a case in point. This great singing actor has spent most of his time during the past ten or more years in the opera houses beyond the borders of his native land, and his plans for this season indicate that he will devote his time entirely to Spain's largest cities, to Monte Carlo and Paris.

This month Battistini has been a visiting star at the Liceo in Barcelona, in "Don Giovanni," "La Traviata" and "Thaïs." Later he goes to Madrid for four performances at the Royal Opera in "Favorita" and "Maria di Rohan." From the middle of January until the latter part of February he will be at the Paris Opera, singing "Henri VIII," "Thaïs" and "Hamlet" in French, and "Rigoletto," "Don Giovanni," "La Favorita" and "The Barber of Seville" in Italian.

March will be spent at Monte Carlo, where, besides appearing in "Macbeth," "Ruy Blas," "Tosca" and "Rigoletto," he will essay the name part of Raoul Gunsbourg's "Ivan the Terrible," which was written for Feodor Chaliapine. Gunsbourg wanted him to sing Falstaff also, but that is a rôle he has never studied. Finally, from Monte Carlo he will go back to Paris to sing at the Opéra in April and May.

The versatility of this extraordinary artist is convincingly demonstrated by the scope and varied character of the rôles required of him in this schedule.

Adela Verne Gives Series of Recitals

Three recitals have lately been given in London by Adela Verne, who, it appears, continues to grow in artistic stature. This gifted Englishwoman featured a Theme and Nineteen Variations by Sir Hubert Parry at her first recital, along with the Sonata Appassionata, a Bach-Busoni transcription and early pieces by Couperin and Rameau.

The second program contained the Chopin "Funeral March" Sonata, the Liszt "Campanella" and shorter num-

bers, while the third began with the Brahms F Minor Sonata and closed with Liszt's "Don Juan" Fantasia.

Two other well-known English woman pianists, Irene Scharrer and Thyra Hess, joined forces the other day in a recital of music for two pianos. A novelty was Corder's arrangement of Weber's "Invitation to the Dance."

Among the new season's débutantes in London is a young singer named Jeanne L'Hommedieu, paradoxically described as an American soprano!

A striking example of injudicious advertising was used by a London manager recently in announcing the first recital by a young singer named Anne Thursfield. Before she had a chance to defend herself he handicapped her by putting forward the claim that she is "a British singer who is destined to replace the most celebrated Continental recital singers who visited this country before the war." Reports are not yet to hand as to how the young woman survived the ordeal thus created for her by an over-zealous manager.

* * *

Old Manhattan Favorites in Barcelona

The roster of singers engaged for the current season of opera at the Liceo at Barcelona suggests that the management may have been glancing through the pages of old Manhattan Opera history written by one Oscar Hammerstein. In brave array stand the names of Charles Dalmorès, Hector Dufranne and Armand Crabbé—Crabbé, who came to the Manhattan in his early twenties and since those days has made astonishing strides in his career. Another admirable artist introduced here by the insatiable Oscar, who would go on voyages of discovery, Felix Vieuille, brought over here to alternate with Charles Gilibert, is also with them.

Among the tenors are two with Metropolitan history—Edouardo Ferrari-Fontana and Umberto Macnez. Titta Schipa is to be there for part of the season at least, as is Jean Noté, the French baritone, while the outstanding male guest will be Mattia Battistini. The Barcelona company will boast the services of Rosina Storchio as a part season star, while other women singers will be Gabrielle Pareto, who is one of the

more popular of Italy's younger sopranos, and Gemma Bellincioni's interesting daughter, Bianca Bellincioni-Stagno, once announced by Oscar Hammerstein for his Lexington Avenue opera season that never materialized. Genevieve Vix is another member of the company.

* * *

London "Proms." Most Successful of All the War Years

In at least three respects London's recent season of Promenade Concerts at Queen's Hall was of special interest. In the first place, the program scheme aroused a great deal of controversy, more so than in any other year. There were demands for British nights, for more native music altogether, for the abandonment of Wagner and Russian nights, for greater power of selection to be given to Sir Henry Wood, and for less control by Messrs. Chappell, the promoters. These latter matters will doubtless be brought up again before the season of 1919.

Secondly, despite the above croakings, the season was the most successful since the commencement of the war, a fact which leads to another point, and that is that, undoubtedly, patronage was stimulated by the cessation of air raids. This was the first autumn since 1915 that hostile aircraft did not visit England during the "Prom." season, either during a performance or after it. This reassuring factor without doubt contributed in a measure to the good attendance.

And in the third place, the season was noteworthy for the appearance of a woman concertmaster, and for the fact, moreover, that she acquitted herself to the complete satisfaction of conductor and public.

* * *

Lecocq a Champion of Wagner

It is rather inspiring to learn that even in his old age Charles Lecocq, the composer of "Madame Angot" and "Giroflé-Girofla," who died the other day in his eighty-seventh year, kept well abreast of the times in the evolution of music.

"Lecocq was a thorough eclectic," notes the London *Daily Telegraph*. "He loved and knew almost by heart his Bach and his Mozart—his two musical gods—and he was among the first to recognize the genius of Wagner at a time when that composer was anathema to the majority. And almost alone among musicians of his generation he found interest and pleasure in studying the scores of Richard Strauss, among them the 'Domestic Symphony' and 'Salome.'"

J. L. H.

Velma Sharp to Appear for Overseas Men

COLORADO SPRINGS, COLO., Nov. 16.—Velma Sharp, pianist, who has been living here for the last year, has volunteered and been accepted for foreign service with the Red Cross. It is expected that Miss Sharp will leave here under final orders in a few days. Miss Sharp says that after her return she intends to re-enter the concert field.



Turn to page 38

of "The Unpardonable Sin," by Rupert Hughes, and kill the 'e' at the end of line 4.

R. G. G. Turner

1400 Broadway, New York

London Season Under Way with Numerous and Varied Recitals

Vocalists, Pianists and Violinists Dominant Offerings of a Week—Chamber and Orchestral Music Events Also on the Calendar—Concerts, Great and Small, Make Demands on English Music-Lovers' Attention

Bureau of Musical America,
12 Nottingham Place,
London, W. 1, Oct. 28, 1918.

AN interesting week and a busy week-end, such is London's musical record for the last seven days. The chief event was the performance of Frank Bridge's setting of Rupert Brooke's poem, "Blow Out, You Bugles." Sir Henry Wood conducted and the vocal part was sung by Gervase Elwes. Then on Sunday afternoon, Oct. 27, John Ireland's poetic prelude, "The Forgotten Rite," was heard at the Royal Albert Hall concert. Both these compositions are important and welcome contributions to modern music.

The week was opened by Lily West and the Grimson Quartet with an excellent chamber music concert in Wigmore Hall, Monday, Oct. 21. The interesting program including César Franck's Quintet in F, Frank Bridge's "Londonderry Airs" and Percy Grainger's "Molly on the Shore," all played with a fine sense

of rhythm and balance. On Wednesday, Frank Idle began his winter series of organ recitals and had a gratifyingly large audience for this first event. Hope Jackson was the assisting vocalist and so pleased her audience that she had to repeat each song. Thursday brought an enjoyable recital by Nina Garelli in Æolian Hall; her light soprano voice and brilliant style were exhibited to particular advantage in a group of gay Italian songs. On the same day, Victor Benham gave a Chopin program at Wigmore Hall. Never has this American pianist been more enthusiastically received.

On Friday, Constantin Strosesco, the Rumanian tenor, gave one of his recitals, which are always popular, for besides a very beautiful light tenor voice he has keen dramatic instinct, clear enunciation and a gift for choosing programs which fit his abilities and please his audiences. Mr. Strosesco has been singing all his life. He began his public work as a church soloist, and at seventeen left his native country for Italy, where he went with the intention of studying polytechnics, but

later journeyed to Paris, where he took up medicine.

In the French capital he heard great singers, and Elena Theodorini became much interested in him. Finally Henry Russell, in search of beginners for the Boston Opera Company, engaged him; and he made his first appearance in March, 1910, at the Boston Opera School. For two seasons he sang there with great success, and then for two more seasons was heard with the Montreal Opera Company. He then returned to Paris in the hope of making a European career for himself. He was soon engaged at the Opéra Comique and the Warsaw Opera House. Then came the war, and in 1915 he found himself in London. He had many misfortunes, but finally succeeded in capturing the public's favor as he merited, for he is a true artist, devoted to the best in the art he has selected and always working for the ideal.

Many Offerings in One Day

And Saturday, "best day of all," as the old rhyme has it, drew large crowds to the many musical events which took place. The attractions were potent everywhere last Saturday. At the Albert Hall the Royal Choral Society under Sir Frederick Bridge began its winter season with a fine performance of Mendelssohn's "Elijah." Herbert Brown was again heard as the prophet and sang the part as perfectly as ever. Ben Davies and Edna Thornton also acquitted themselves well. The second quartet was composed of Cora Peachey, Dora Arnell, John Adams and Halland, and did its part excellently. H. L. Balfour was as invaluable an organist as ever.

At Queen's Hall the symphony concert was splendid. The soloists were Gervase Elwes and Guilhermina Suggia. The latter played Saint-Saëns's Concerto for 'cello magnificently and with such poetic temperament as one encounters all too rarely. The orchestral numbers included William Wallace's symphonic poem, "François Villon," the "Meistersinger" overture and the Second Symphony of Brahms, but interest was concentrated chiefly in Frank Bridge's setting of a wonderful Rupert Brooke sonnet, for tenor voice and orchestra. This piece was a musical achievement worthy of the great poet who inspired it. Called forth by the war, it was a-throb with the superb spirit of modern sacrifice.

A Chopin recital by Benno Moiseiwitsch again filled Wigmore Hall to overflowing. This artist's manager has long been able to advertise "all seats sold." The audience occupied even the platform. With masterly beauty of tone and finish the great pianist played the Sonata in B Minor, a group of five lesser pieces, the Barcarolle in F Sharp, Fantasie in F Minor and six of the Etudes. Winifred MacBride, one of Mr. Moiseiwitsch's favorite pupils, is to give her first recital at Æolian Hall on the afternoon of Oct. 31.

In the same hall at five forty-five, Sascha Lasserson gave the first of three violin recitals, in which he proved himself the possessor of a fine technical equipment, full tone and an ability to phrase clearly. He played the Paganini Concerto in D and Bach's Chaconne most interestingly, as well as some Hebrew melodies by Achron.

In Æolian Hall, that highly gifted young artist, Evelyn Cooke, gave a recital, at which she was assisted by Harold Samuel. The principal number was César Franck's sonata, delightfully interpreted. These two artists make a very pleasing duo for recitals.

The Guildhall School of Music held its annual presentation of prizes in the Great Hall of the City of London School. As the Lady Mayoress was ill, the task of presentation was undertaken by the Lord Mayor, who, together with Landon Ronald, the principal, and others, made most interesting speeches about the institution's extraordinary prosperity. The proceedings were opened by a short concert at which the executants were Kathleen Moore, Cynthia Harris, Horace Morgan, Perceval Kemp, Arnold Stoker, and an exceptionally promising boy violinist, Frank Sylvester.

At the Duke's Hall, the Royal Academy of Music held a fine "Fortnightly," at which the performers on stringed instruments were conspicuously good. Gladys Chester, a gifted violinist, played a remarkable Sonata in C Minor which was the work of Sydney Rosenbloom, a former student of the Academy, who is now at the front, and Dorothy Griffiths, a pupil of Charles F. Reddie, F.R.A., made a deep impression with her playing of the Bach-Tausig Toccata and Fugue in D Minor.

The People's Palace in the Mile End Road now boasts an orchestra of its own, consisting of forty-five performers under J. Stanley Verde. Its first concert was a great success and all the numbers but two were by British composers.

The Shakespeare Hut of the Y. M. C. A. in Gower Street is one of the busiest in town and is always supplied with good music. Last Saturday an evening of very popular music was held when citizens from both sides of the Atlantic foregathered to welcome and enjoy the efforts of the American Y. M. C. A. jazz band. The entertainment was under the direction of Capt. F. G. Taylor.

Those who are at seaside and inland health resorts are being generously rationed with music. Brighton, with its fine orchestra under Lyll-Taylor, is especially favored; and it has recently heard such artists as Irene Schnarrer, who played the Saint-Saëns Piano Concerto in G Minor and a group of Chopin Etudes, while at another concert Stella Pattenden appeared as solo violinist. Bournemouth is hearing some fine programs at the concerts of the municipal orchestra under Dan Godfrey in the beautiful Winter Gardens; British works figure as largely as usual. At Llandudno the Pier Orchestra has been busy under Walter Haigh and the soloists have been Lieut. Raby Moss, R. E., late of the Moody-Manners Opera Company. Hastings and St. Leonards have been visited by Gervase Elwes, Reginald Groves, Dorothea Webb, Warren Hughes and Lady Heath, as well as its own fine orchestra under the baton of Hiram Henton and the Yellow Band Military Concert Party. At Ilfracombe, the Planets Concert Party drew big houses and the concert season is to be prolonged. At Worthing, Philip Ritte's Concert Party is still popular and Eastbourne has had the honor of welcoming De Pachmann, who gave a recital in the Winter Gardens to a crowded house.

The centenary of the "Old Vic," honored by the presence of the Queen and Princess Mary, was an unqualified success from start to finish. Scenes from many operas were most excellently given, and in conclusion the national anthem was sung with the addition of the "Old Vic's" special verse, which runs thus:

"God save our splendid men,
Bring them safe home again,
God save our men!
Keep them victorious,
Patient and chivalrous,
They are so dear to us,
God save our men!"

A very good little book by Richard Northcott has just been published with the imprint of the Press Printers, London. It is called "Gounod's Operas in London" and gives interesting bits of information. It is a book everyone should read, for it is written with all of Mr. Northcott's well-known charm of style.

HELEN THIMM.

Gifted Pupils in Joint Recital at American Institute of Applied Music

The American Institute of Applied Music of New York presented Charlotte Elma Davis, pianist, pupil of H. Rawlins Baker, and Cora Cook, soprano, pupil of Sergei Klibansky, in recital Friday evening, Nov. 22. Miss Davis was heard in effective interpretations of works by Chopin, Rubinstein, Poldini, Moszkowski and Liszt, while Miss Cook sang charmingly songs of Bemberg, Rogers, Kramer and Sanderson. Louise R. Keppel provided sterling accompaniments.

An attractive program will be given by N. Valentine Peavey, pianist, and Adolph Schmidt, violinist, at their Æolian Hall recital scheduled for Saturday evening, Dec. 14.

JOHN McCORMACK* is singing:

A DREAM

By J. C. Bartlett

High, in Ab; medium, in F; medium, in E; low, in Db
Price, 50 cents

ALL IN THE MORNING EARLY, O!

Arranged by William Arms Fisher
High, in E min.; medium, in C min.
Price, 50 cents

AT DAWNING

By Charles Wakefield Cadman

High, in Ab; medium, in Gb; lower medium, in F; low, in E.
Price, 60 cents

*Management of Charles L. Wagner.

OLIVER DITSON COMPANY, 178-179 Tremont Street, Boston

CHAS. H. DITSON & CO., 8-10-12 East 34th Street, New York

Order of your local dealer

I WILL LOVE HER TILL I DIE

(Passing by)

By Edward Purcell

(Arranged by William Arms Fisher)
High, in A; medium, in G; low, in F.
Price, 40 cents

SHE RESTED BY THE BROKEN BROOK

By S. Coleridge-Taylor

Low, in E.

Price, 60 cents

WHEN PERSHING'S MEN GO MARCHING INTO PICARDY

By James H. Rogers

High, in Bb; medium, in G; low, in F.
Price, 60 cents

HARRIET FOSTER Four Personal Columbia Records

Wand'ring Along.....Paderewski

Chanson de Printemps.....James Rogers

Mexican Folk Song...Edited by Eleanor Hague

Love Watches Over All.....Lincoln Case

MEZZO-CONTRALTO

PRESS COMMENTS

"A voice of strong individuality of timbre, mellow and full."—N. Y. Sun.

"A tone of exceptional quality."—N. Y. Globe.

"Keen sense of interpretative values."—N. Y. World.

"Richness and mellowness."—N. Y. Evening Sun.

"Considerable volume, range and beauty."—N. Y. American.

AVAILABLE SEASON 1918-19

Personal Address Where Records Can Also Be Obtained
235 West 102nd Street, New York Phone Morningside 6400

Charles W. Clark "Master of Song World" "Chicago, American"

Address J. C. BAKER, 800 NO. CLARK ST. CHICAGO

LOUIS SIMMONS

MASTER OF VOICE TECHNIQUE and INTERPRETATION

Studios 261 Fifth Avenue

Tel. Mad. Sq. 446

THE ELINOR COMSTOCK MUSIC SCHOOL

Endorsed by PADEREWSKI

41 EAST 80th STREET NEW YORK

Newly opened Residential Club adjoining school

LEONORA FERRARI SOPRANO

Management: James M. Hawley
Cable Bldg., Chicago

TAMAKI MIURA

JAPANESE PRIMA DONNA SOPRANO

Available for Concerts 1918-19

Sparks M. Berry, Manager

Los Angeles, Calif.

Associate Manager: A. Bagarozzy

1495 Broadway, New York

DUDLEY BUCK

TEACHER OF SINGING

(Prominent Pupils: Marie Morrissey, Allen Hinkley, Edgar Schofield and others.)
50 W. 67th St., New York. Phone Col. 8462

At
The Arena Vocal Studio

119 West 80th Street

Pupils are taught

First to THINK
Then to Sing

Tel. Stuyvesant 6347

For applications apply to Secretary

Arthur Lawrason Introduces Mass Singing in Canadian Army

Song Leader Describes Varied Experiences of His Work—Is Now Supervising Singing in Eighth District of Student Army Training Corps

The following excerpt from a letter to *MUSICAL AMERICA* from Arthur Lawrason, the well-known vocal teacher of New York, touches on some interesting angles of the song leader's work, and will be read with interest by those who have learned of the fine work which Mr. Lawrason is doing as a representative of the War Department Commission on Training Camp Activities.—
Editor *MUSICAL AMERICA*.

"As you already know, I started the song leading work at Fort Totten last March. About the middle of August I was transferred South to Camp Wheeler, Ga. Before going there I was allowed five days' leave and went to Canada to visit my brother. While there, some people connected with the army, hearing I was in town, invited me to visit their camp, which is the center for Middlesex. I found that the singing had not been introduced in the Canadian army as we know it here and after an interview with General Shannon the order was immediately put in to start singing and to engage song leaders.

"I then went directly to Camp Wheeler and took up the work with the Thirty-first Division, known as the 'Dixie Division.' After having been there for a little over two weeks the division started to move to Camp Mills for embarkation. As I hadn't been able up to that time to give them the latest and most popular songs of the day and equip the bands, I was brought along also. The general at the time thinking the division might go to England for three or four months for intensive training made every effort to take me along with them, but, as I learned later, they went directly to France and, of course, a divisional song leader has no place over there because of the breaking up into units of most divisions.

"I was then immediately sent back to Camp Wheeler to start on the new Ninety-ninth Division, which was about to be formed. To give you an idea how welcome music is in the camps now, I was met with the greatest cordiality and the general during our first interview gave me the freedom of the camp, saying that if there was anything I wanted and didn't get to let him know of it. The Camp Community Service gave me the use of a car, a sergeant being detailed to run and take care of it. Then the commander gave me the use of two horses and an orderly.

"One of the most interesting phases in this camp was what they call the 'Development Battalion' of about three or four thousand men who in some way were slightly defective and were under very careful training and eventually put into condition to be sent on to join their different contingents.

"Of course, as you know, music is now a part of the regular schedule, not a pastime, but something to be learned and worked at under orders. In fact, the officers with the Development Battalion



Arthur Lawrason, Who Is Now Helping to
Make Singers of the Student Army

are ordered to sing, from six to seven, four evenings a week. A restriction of ten days is the penalty for being late or absent without adequate reason. For about the first three or four 'sings' you can imagine some of them felt like murdering me, like the bugler in Irving Berlin's song, but as the interest soon grew their enthusiasm became very marked. Up to the time I left we had a very good orchestra and band started.

"Suddenly a wire came to headquarters asking for my release to send me West as supervisor of singing of the S. A. T. C. in what is known as the Eighth District, there being forty-one institutions to be looked after in the States of Nebraska, Iowa, North and South Dakota and Minnesota. Since I have been here I have met again with the most wonderful enthusiasm from both the colleges and the military side. The boys of the West are full of 'pep' and energy and great lovers of music. I would like to cite a little instance of what happened in Minneapolis at the University of Minnesota. On election night in the armory they were to have some boxing bouts as an evening's recreation for the men, and as I was to leave that night, they asked me to lead the singing, it being a little new to them from a military standpoint. The bouts took place in the Armory, in the center of which was the ring. On one side there was a large platform for concert purposes and so before the events were to start we had about twenty minutes of singing. The boys literally lifted the roof. Just as we finished the last number and the first contestants had taken their corners in the ring, a ladies' quartet was ushered down the aisle and up on the platform and announced, and I was absolutely amazed to see the fighters put aside when the ladies proceeded with their song, after which the boys gave them a rousing encore, which they sang and then sat down to proceed in the enjoyment of the bouts also. Can you imagine such a thing in the East at some of our fights? In between bouts the boys then sang.

STARS AID PHILHARMONIC IN 'EVENING MAIL' CONCERT

Easton and Dambois Reveal Sterling
Artistry and Stransky Forces Play
with Wonted Excellence

The New York Philharmonic, assisted by two such capital artists as Florence Easton, soprano, and Maurice Dambois, 'cellist, gave the first concert of the *Evening Mail's* "Home Symphony" series, on the evening of Nov. 20 in Carnegie Hall. Josef Stransky's forces played with their accustomed polish and skill Tchaikovsky's Fourth Symphony, Delibes's "Sylvia" Ballet Suite and the Second Rhapsody of Liszt, evoking sincere plaudits. Mr. Stransky deserves thanks for playing the charming "Sylvia" score. It is rightly popular and is an ideal offering at such a concert as this.

Mr. Dambois, whose artistry is too widely known to need comment, was heard in the tedious "Symphonic Varia-

Stracciari

Under the Management of M. H. Hanson, New York

By few singers have such honors been won as those which have marked the career of Riccardo Stracciari, the Italian baritone.

King Emanuel conferred upon him the rank of "Commandatore of the Crown of Italy." In Spain, after triumphant farewell performances in Madrid, King Alfonso created him "Commandatore of the Order of Queen Isabella."

Last year, after a wonderful season in Toscanini's South American company, Stracciari appeared in America with the Chicago Opera. Music lovers will long remember his magnificent triumphs with this organization in Boston, New York and other cities.



COLUMBIA GRAPHOPHONE COMPANY, New York



Decorated by the King of Spain



Decorated by King Emanuel of Italy

Stracciari makes records exclusively for Columbia. Any Columbia dealer will gladly play the following records for you. Hear them, and judge for yourself what joy this music would bring into your home.

A Few Suggestions

Barbiere Di Siviglia.	49181
Largo Al Factotum.	12 in. \$1.50
Il Travatore. Il Balen	49220
Del Suo Sorriso.	12 in. \$1.50
Rigoletto. Cortigiani	49192
Vil Razza Dannata.	12 in. \$1.50
Un Ballo in Maschera.	49221
Eri Tu Che Macchiavi	12 in. \$1.50

New Columbia Records on
sale the 10th and 20th
of every month

Columbia Records

ine such a thing in the East at some of our fights? In between bouts the boys then sang.

"I cannot tell now just how long I will be in this part of the country, but I want to say that I appreciate more than ever what *MUSICAL AMERICA* means to those away from New York, for upon entering the reception room of the musical department of this college I found *MUSICAL AMERICA* on the table and other magazines and felt like it was an old friend.

"I should like to give a word of appreciation of the great indebtedness that all the song leaders of the army and navy owe to the publishers of popular music in New York. They have been most generous in sending to us, by the thousands, song sheets with the words of all their popular hits and band parts to equip the bands free."

tions" of Boellmann. If only 'cellists would consign this tired battlehorse to oblivion! Surely there are other, finer things for 'cello and orchestra than these variations on a sweet theme. We call to mind at least one breathing work—"Schelomo," by Ernest Bloch. Look it over, Mr. Dambois, it demands the best you can command to do it justice, and the best of any of your contemporaries. But please put Boellmann in the attic.

Mme. Easton chose as her solo the aria, "Voi lo sapete" from "Cavalleria." She had sung it a few nights previous at the Metropolitan, when she enacted Santuzza, and at the concert she again exhibited that fine, eloquent artistry, that lovely voice that place her well to the front in the ranks of sopranos. An artist through and through is Mme. Easton. Both she and Mr. Dambois were ardently applauded, and deservedly so, after their offerings.

B. R.

Breil Writes Score for New Film

On Dec. 1 there will be produced at the Blackstone Theater in Chicago a film,

"Brotherhood," which will be the first peace play to be presented. Joseph C. Breil, whose opera, "The Legend," will be heard at the Metropolitan Opera House this winter, has written an entirely original score for this film and it will be presented with a large orchestra. Later in the season it will be shown in New York.

Yvette Guilbert Devotes Program to Paul Verlaine

At her matinée in the Maxine Elliott Theater, on Nov. 21, Yvette Guilbert devoted herself entirely to Paul Verlaine, the man, his weaknesses, his betrothal, his married life, his tragedy and his wisdom as depicted in his writings. In the course of her always entertaining *causerie*, the French *diseuse* offered in her inimitable style many delightful excerpts from the French poet's writings. In order to cover her subject still more comprehensively, Mme. Guilbert had enlisted the assistance of Lois Perkins, who with prepossessing stage-presence and genuine emotion, but not the clearest delivery, recited the most salient examples of Verlaine's selected poetry in English.

It might be questioned whether this effective literature required the setting of fifteenth century music, or the musical elaboration by Reynaldo Hahn and Debussy. Nor did it make such a setting any more potent that Rosamond Young sang these poems with their musical setting rather faintly. An audience of moderate dimensions followed the spirited discourse of Guilbert with attention.

O. P. J.

Albert Handy, in writing about "the theater behind the battlefield," tells of the inconvenience suffered by entertainers with our men abroad because of lack of transportation facilities and particularly the deficiencies of equipment. "Musicians are advised to 'expect to find poor pianos.' They will be worse than that."

MINNA
KAUFMANN
Soprano
Vocal Studios
The Lehmann Method



Address, Carnegie Hall
New York

The VIRGIL METHOD

Pre-eminent—Unequaled

Virgil Piano Conservatory
11 West 68th Street, New York

Catalog upon request Tel. Columbus 1137

Music Injured by First Two Years of War, Says Educator

But Eventual Effect Must Be Enriching, Kate Chittenden Feels
—Attitudes of Musicians in War-Time—Students of American Institute for Applied Music Drawn Into the Struggle

By DOROTHY J. TEALL

THE American Institute of Applied Music is housed in one of the few old high-stooped, brownstone mansions which are left overlooking Central Park from West Fifty-ninth Street, and for the studio of its dean, Kate Chittenden, is used the old front parlor, one of those lofty and spacious rooms whose long windows peer out on passers-by like the hooded eyes of a *grande dame* of the *ancien régime*.

From somewhere above-stairs came the sounds of a violin and piano in the throes of practice as Miss Chittenden greeted a representative of MUSICAL AMERICA. The busy noises of traffic seemed to have been silenced, and as one sat in that room, looking out of window at what might have been a drawing in water colors for all the movement it showed, the world's martial cares were relegated to infinite distance. The gently studious life of music had become possible once more; or rather, seemed to have been pursuing its course uninteruptedly, out of the drift of things, since the world-shaking events of August, 1914.

In this environment it seemed a little *outré* to level at Miss Chittenden the double-barreled question which is the chief, if not the only, weapon of the musical interviewer nowadays. "What do

you think will be the effects of music on the war or of the war on music?" Miss Chittenden looked so abstracted that the questioner ventured to add, "Or will there be any?"

"Will there be any? There are lots of them this very minute! Their sheer numerosness would make it impossible to name them, even if we knew yet what they all are. Of course, they can't be fully discerned, let alone evaluated, for a long while yet. Not till some time in the quite distant future shall we know what are the big and lasting effects.

"As for the immediate effects of war, from, let us say, the business point of view, it seems to me that the first is to make people cut down their outlay for music tremendously. I am in the habit of spending my summers in Canada, and from what I have seen there and from the remarkable extent to which the conditions of Canada's musical situation have been reproduced here in the United States, I am inclined to regard it almost as an established law that the first two years of war see expenditures for music pared down to the very quick, while with the third year comes the realization that the spiritual life cannot be lived on a nothing-a-year income any more than the physical life; and so music, the best music, comes back into its own.

"So far, musical activities in the United States, take them by and large, have suffered great curtailment. The major part of the money that is normally spent on music in this country is put into serious study by persons who wish only to play for their own and their friends' pleasure. These persons, when war comes and with it the appeal to the patriotic in heart to deprive themselves of fuel, shelter, clothing, food, that they may lay up treasures for themselves in Liberty Bonds, Red Cross pledges, War Savings Stamps—

How Musicians React

"Oh! please understand me; I don't intend to say that they slight music out of any mean or mistaken idea of economy. It's only that we Anglo-Saxons, no matter how much we may pride ourselves on being free-thinkers, are bound to be tyrannized over by our conservative traditions. Reason might shriek at us the order to continue our music; nevertheless, our long-inherited feeling for form would make us shun the spending of money for music, at a time widely heralded as one of national peril, as we would avoid the direst sin against good taste.

"That is the first reaction. For two years a swift and pitiless pace of self-sacrifice prevails. Then, as the job of war promises to be a long one, an adjustment is more or less consciously made; and music, the best music, comes back into its own in the third year.

"You might say," Miss Chittenden continued, "that there are three sorts of reactions manifested toward the war by musicians. A variety of Prussianism is responsible for the aggressive, self-assertive young entertainers who are flooding the 'Y' huts both here and abroad and for the crude musical personalities who have all too often taken advantage of the situation to constitute themselves exponents of the community singing movement. Then there are the American musicians who have been forced into a defensive attitude by the tremendous influx of musical artists from war-worn Europe. Finally comes the attitude of self-sacrifice of which I have spoken already. Many students either were giving all their time to war work, or were devoting the money they would ordinarily spend on music to the Red Cross, or felt that expenses had become so great that it would not be fair to their families to indulge in music when it was necessary to live in the simplest way.

Institute Students in the War

"Music has unquestionably given many workers to the various war activities. From this school some twenty-two young men and a number of women have gone to their country's aid, and the work

they are doing may be expected to make a material impression on their music. There is George Raudenbush, one of our best students; at nineteen he is a regimental sergeant-major. In his case the effect of the war has been to turn a poet into a soldier. When he was only fourteen he made up his mind to read all the standard poetry; within two years he had completed his self-appointed task, and had comprehended what he read, too. At the same time his stock of musical information was unusually complete. He gave promise of being not only a remarkable violinist, but an all-around musician. Doubtless he will be a better musician, robuster and more vigorous, for his experience of soldiering, in spite of the fact that he never hears music spoken of now and does not touch an instrument.

"Watson Giddings, too, is one of our students who has been absorbed by the war. He is a pianist with a big, broad, rather impressionistic manner, and is an unusually effective organist. He will be heard of in music when he returns from France.

"Of our girls, two went from town to town throughout New York State to demonstrate various methods of war work, and three have formed the Kentucky Trio, which appeared many times during the summer for the benefit of the Red Cross and which its members hope will soon be sent abroad to play for the soldiers.

"They say the epidemic is one of the many results of the war, and so I should mention, too, Cornelius Estill, a pianist, who received his training here and whose career, which has just been cut short by an attack of the Spanish influenza, promised richly. He had held excellent church positions as organist and had toured as a piano soloist as well as an accompanist.

"These are a few of the definite musical consequences of the war as they have been brought home to the Institute. Of the situation as a whole, what can one adequately say? To remark that the final effect of the war on music will be ennobling savors of the platitudinous. No people can sacrifice itself without becoming spiritually glorified. No people can have its young folk drilled into accuracy, deference and all the other virtues which are trained into the soldier, without coming out of it with a sense of proportion and a larger vision than are possible during the turbulent, shiftless days of individualism. That the future expression of those musicians who are just now in our forces will be specifically rhythmic and colorful is a foregone conclusion; and as for myself, I am looking forward eagerly to the good things that are bound to be in store for us, since we are heirs of the ages and inheritors of the kingdom of beauty."

BACH CHOIR STARTS WORK

Record Number of Singers at Initial Rehearsal of Season

BETHLEHEM, PA., Nov. 21.—The first rehearsal of the season for the fourteenth festival of the Bethlehem Bach Choir in Lehigh University Chapel, on June 6-7, 1919, was held Monday night, Nov. 18, in the parish house of Nativity Episcopal Church, with the largest body of singers since the choir's founding in 1900 by Dr. J. Fred Wolle. About 300 singers were in attendance, and so many tenors and basses registered that Dr. Wolle announced that this made it possible to add many more sopranos and contraltos in order to maintain the voice balance.

The opening rehearsal had been postponed five weeks because of the influenza ban in this city and two weeks ago because of the city's big peace celebration. Practically all of the 200 members of last year were present, and Dr. Wolle stated that rehearsals will be held steadily and strenuously until next spring, when two and three practice periods a week will be held for a time immediately before the festival. It is expected that a number of the best male singers who entered war service will return by January and renew their connection with the chorus. Ten minutes were spent at the opening of the first rehearsal in singing national airs.

Bach's Mass in B Minor will again be sung at the Saturday session next year, and these cantatas have been announced tentatively: "The Lord Is My Shepherd"; "O Light Everlasting"; "O Teach Me, Lord, My Days to Number"; "Abide With Us"; "Thou Guide of Israel"; and "The Lord Is a Sun and Shield." Dr. Wolle stated that as far as known the presentation of the first named cantata will be the initial performance of it in this country. Some difficulty has been experienced in securing sufficient copies of some of the cantatas, all of which are published in London. No announcement of solo-

ists for the 1919 festival has been made.

Dr. Wolle, who is organist of Trinity Episcopal Church, gave a recital at Wilson College, Chambersburg, Pa., on Saturday evening, Nov. 23. R. E. S.

Prof. Hollis Dann Goes to Camp Zachary Taylor, Ky.

After Prof. Hollis Dann of Cornell University, whose reputation as an educator and conductor is national, had volunteered for service, the Fossdick Commission urged him to take charge of the singing at Camp Zachary Taylor, Louisville, Ky. Prof. Dann has received leave of absence from Cornell University, has accepted the appointment and is now at Camp Taylor. It is needless to say that though the war is practically over, the troops in camp need the uplift which comes from group singing more than ever, and it is very certain that Prof. Dann will go at the job with every bit of energy and enthusiasm that he possesses.

The Letz Quartet will give the first of its series of concerts at Aeolian Hall on Tuesday evening, Dec. 3. Its season was to have opened on Oct. 23, but this concert was postponed on account of the epidemic, and will be given later.

VICTOR HARRIS

TEACHER OF SINGING

In all its branches

THE BEAUFORT 140 West 57th Street
Telephone, 3053 Columbus

GURNEY

AMERICAN TENOR

CONCERT—RECITAL—INSTRUCTION

NOW BOOKING SEASON 1918-19

Studio: 1714 Chestnut St. Philadelphia, Pa.

WALTER MILLS

American Baritone

1918-19—Recitals—Concerts

Address—care of Musical America, 501 Fifth Ave., New York

LAMBERT MURPHY

TENOR

Mr. Murphy will be available for Concert, Oratorio and Recitals during the entire season.

Wolfsohn Musical Bureau, 1 W. 34th St., New York
(Chickering Piano)

RODNEY

SAYLOR

Concert Accompanist and Coach

Address: c/o MUSICAL AMERICA
501 Fifth Avenue, New York
Phone Waverley 2650



Lutherie Artistique

ALBERT F. MOGLIE

Violin and Bow Maker

Artistic Repairing

Endorsed by the Greatest Modern Violinists

1431 Broadway (40th St.), New York

U. S. KERR

BASS BARITONE

RECITALS IN ENGLISH, FRENCH, ITALIAN AND NORWEGIAN

561 West 143rd Street, New York City
Tel. 2970 Audubon

WILLIAM TYROLER

with the Metropolitan Opera Company for the last ten years, coach and accompanist of the following artists:

Ernestine Schumann-Heink, Frieda Hempel, Louise Homer, Maria Barrientos, Margaret Matzenauer, Sophie Braslau, Pasquale Amato, Giovanni Martinelli, William Wade Hinchey, Olive Fremstad.

COACHING IN OPERA, CONCERT AND REPERTOIRE AND INSTRUCTION IN ACCOMPANIMENT

Metropolitan Opera House or Studio, 1425 Broadway, New York



JOHN FINNEGAN

TENOR

Soloist St. Patrick's Cathedral, N. Y.
Concert Direction Ernest Briggs.
1400 Broadway.
Personal Address: 479 West 146th St., New York.
Tel. 259-M Audubon.

WALDROP

Pianist and Accompanist

Piano Instruction

Address: 1815 Sacramento St., San Francisco, Cal.
Telephone: Franklin 8012

MADAME

MFLBA



SEASON 1918-19

ARTHUR

HACKETT



Song Recitals, Concerts, Oratorio and Joint Concerts with Rosita Renard

GERALDINE

FARRAR



Available for Concerts in October, 1919

ROSITA

RENARD



Concerts, Recitals and Joint Concerts with Arthur Hackett

DIRECTION C. A. ELLIS
80 Boylston Street, Boston, Mass.

KIMBALL

Building, Chicago
Ideal in location and modern in all appointments.

CONCERT HALL

Seating 500

Stage adequate for concerts and CHORAL SOCIETIES, etc.

Pipe organ installed

"Remarkable Acoustics"

REHEARSAL HALL

Seating 150

PRACTICE ROOMS

for Students of Pipe Organ

Address: Bldg. Mgr.

W. W. KIMBALL CO.

Room 701 Phone Har. 4015

YVONNE

DE TREVILLE

COLORATURA SOPRANO

Management: Alma Voedisch, 25 W. 42nd St., New York.

Personal Address: The Rockingham, 1744 Broadway, New York City.

Problems of Public School Recognition of Music Study Under Private Teachers

College and University Men Point Out Need of Establishing a Standard to Determine Whether "Outside Instructors" Are Qualified — Tendency to Grant Credits Grows Throughout the Country

IT is well known to those who follow educational matters that music, as a study, is slowly but certainly taking its place with regular academic subjects in the curricula of high schools and colleges. This tendency has brought with it certain problems which are now engaging the attention of educators and the solution of which will create something resembling a standardized system by which music may be properly rated as an academic subject.

The problems suggested include the granting of credits for study done privately by the applicant for college admission or accredited by the high school or preparatory institution attended by the student. Then comes also the question as to the qualification of the private teachers under whom the study of music is pursued. Manifestly, if there were some way of determining whether or not the private music teacher were proficient in every way, the whole matter of granting credits would be simplified.

In this connection statements made by the heads of the music departments of several universities are of undoubted interest and significance. Prof. Henry Dyke Sleeper, head of the department of music at Smith College in Northampton, Mass., declares:

"Smith was one of the first colleges in the East to grant an entrance credit in music and is still one of the few colleges in the East to include in that credit practical music—piano, violin and other orchestral instruments and voice. We found at once that not only the private teacher, but the schools which were accustomed to meet entrance requirements failed to study our printed statements sufficiently to give their pupils adequate preparation for our entrance examinations. We at once declined to admit any students on certificates in music and examined all students who offered music for entrance. The schools soon brought their students up to our standards and for many years certain schools have sent a few students well prepared for our examinations. The students, on the other hand, who are fitted privately in music are still likely to have a most one-sided preparation. The most frequent failure in piano, for instance, is found to be a lack of good fundamental work and an almost total inattention to reading. We find students who can play

fairly well a certain number of pieces, some of them very likely much more difficult than we ask for and these same students may be so defective in reading and so ignorant about going to work at new music that they are entirely unable to do our first year's work.

Where the Private Teacher Fails.

"We have frequently found that the private teacher totally overlooked the theoretical part of our requirement, which includes a knowledge of common musical terms, of the most elementary harmony and of simple ear-training. And not infrequently the private teacher has sent up a student with not a single one of our regularly stated pieces studied and with nothing that could even by courtesy be called an equivalent.

"The reason for this is obvious. The private teacher has, first of all, to please pupil and parent with the music given. Mozart and Beethoven do not meet the need. Chaminade or a brilliant transcription does, hence the pupil is given this music. Furthermore, the private teacher, as a rule, knows little about college procedure, because, forsooth, when he or she weighed the choice of college with no music or music with no college, the latter was the choice. The fault in this respect is chiefly due to the narrow prejudice of the colleges against music as a college study.

"I am happy to say that this feeling is steadily changing. Within a year Vassar College, which, notwithstanding its excellent work in music, has been a constant opponent of a college credit, has granted a slight recognition to the value of practical or applied music. In the middle and far West it has become almost the exception that such credit is not given. With the enormous push which is now gathering impetus in the high schools both West and East, the colleges will soon run to cover. The fact that Boston high schools are now prepared to give credit for practical work in music, done under private teachers but with school supervision, will be of the greatest influence both upon colleges and in the raising of standards on the part of the private teacher. I look for the time, and that soon, when the high school pupil who loves music will take that study seriously as a preparation for college just as he or she now takes mathematics or Latin or a modern language.

"As far as my information goes, the most advanced and ideal situation of all is in Nebraska, where the State University and many of the colleges allow four points for entrance in music—a full study for each year of the high school course. State Superintendent Thomas,

under whom the system was worked out in Nebraska, has now come to Maine and it is to be hoped that in good time he will work out a similar system in this Eastern State."

At Columbia University

With respect to the recognition of music at Columbia University in New York City, Adam Leroy Jones, director of university admissions, says:

"A student who had prepared privately in musical appreciation or in harmony, as outlined in our Bulletin of Entrance Examinations and Admissions, and who has passed the entrance examinations required for admission to our College of Arts and Sciences, would receive entrance credit for such work.

"Our School of Practical Arts, the undergraduate department of our Teachers' College, sometimes grants entrance credit upon the certificate of acceptable high schools, but it is contrary to our policy to grant such credit upon the basis of purely private study. We believe that a student who has prepared under private instruction should always be required to pass the entrance examinations."

Charles H. Mills, director of the School of Music at the University of Wisconsin, in Madison, says:

"At the present time the University of Wisconsin will allow, under certain conditions, one credit for music as an entrance requirement. It, however, does not come under the name of music; it is under the name 'optional subject.'

"I may say that there is gradually a feeling in the university toward the granting of music credits and, in fact, at the present time the whole question is being considered by the committee for that purpose. If we are successful in getting a favorable action it will mean from two to four credits out of a maximum of fifteen and we shall endeavor to have private music study counted in this, but we shall have to have also stringent safeguards to see that the work is equivalent to the other work offered. As I see it, there is going to be the danger of getting properly qualified teachers who can adapt themselves both to the university standpoint and to the high school."

At Oberlin

At Oberlin College, in Oberlin, Ohio, there is a department of public school music, of which Karl W. Gehrken is the director. Professor Gehrken is a recognized authority on the subject of public school music and its various ramifications. His summing up of the situation is interesting:

"The Oberlin High School now allows four units of credit in music out of a total requirement of sixteen units for graduation. This amount of credit is, however, only allowed in case the student is interested in music as a probable life occupation, and the ordinary student is allowed only two units of credit. We offer one unit in theory and three in practical work under approved teachers. Teachers must be approved by a committee of which I am chairman. The work of each pupil is reported upon by the teachers every two months and a grade is sent to parents in music as in other subjects. Pupils are required to practise an hour and a half each day, keeping track of their practice on a special card provided by the school. This card is turned in to the teacher every two months just before the grade is sent by the teacher to the high school office.

"The plan that I have outlined above works well and we have no difficulty whatever about crediting music."

Music Rated as Academic Subject

The University of Missouri has no school of music, although it has a department devoted to this subject. W. H. Pommer, in charge of the department, says:

"The units that may be offered in music for entrance relate to the work that the university offers in courses. These

are for sight-reading, ear-training and elementary harmony. Practical playing and singing would naturally be considered only in the event of our having a school of music.

"As it is, I am very much interested in the effort to obtain high school credits in institutions that have a thoroughly equipped school of music, more especially so for the reaction upon the body of private teachers at large, who would be inclined to push their work to its highest efficiency. Furthermore, it would weed out a class of teachers who follow music for revenue only, and thus would the standards of the music teacher be raised.

"It may interest you to know that, with the exception of public school music, which is considered professional work, for the students in the school of education, the work in music is given the same rating toward degrees as all other work in the College of Arts and Sciences."

An outstanding feature of the statements presented above is the manifest desire on the part of the higher educational institutions to recognize the work of only such private teachers as have in some way established themselves as qualified. This is looked upon as a step in the right direction. As private teachers of music realize more and more the importance of the public schools as an outlet for their instruction they will necessarily seek to establish themselves in the eyes of the public school authorities as educators whose work satisfies definite standards of proficiency.

P. K.

Russell Carter New Director of Albany's Community Chorus

AMSTERDAM, N. Y., Nov. 20.—Russell Carter, supervisor of music in the public schools, and organist and choirmaster of St. Ann's Church here, has been appointed director of the Community Chorus of Albany, N. Y. The former conductor, Alfred Hallam, who is widely known as the musical director of the Chataqua Institute, has taken up musical work in Boston and vicinity.

R. C.

Frederick Gunster
TENOR
Exclusive Management:
HAENSEL & JONES
Aeolian Hall, New York

JOHN
McCormack
EDWIN SCHNEIDER, Accompanist
Manager, Charles L. Wagner
D. F. McSweeney, Associate Manager
511 Fifth Avenue (Postal Life Building),
New York
Steinway Piano Used

JOHN A. D. M.
HUGO
COMPOSER-PIANIST
INSTRUCTION
Bridgeport, Conn.
Wednesdays at 125 East 37th St., New York
Telephone Murray Hill 991

JOHN
DALEY
PIANIST—ACCOMPANIST
Specializing in Coaching
Studio, 581 W. 161st St., N. Y. Tel. Audubon 500

RUDOLPH
REUTER
PIANIST
H 624 S. Michigan Avenue, Chicago
Mgt.: Haensel & Jones, Aeolian Hall, New York.

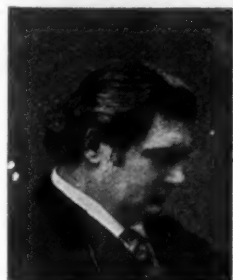
TILLA
GEMUNDER
SOPRANO
Concerts—Recitals
Address: Claude Warford
Met. Opera House Bldg. 1425 B'way, N. Y. C.

The Cincinnati Symphony Orchestra

Eugene Ysaye, Conductor

Season 1918-19

Touring South in January, West
in February, North in March



Eugene Ysaye

A. F. THIELE, Manager

No. 12 Times-Star Building



CONSTANCE

BALFOUR

AMERICAN
SOPRANO

Management:
DANIEL MAYER
Aeolian Hall
New York

CHALIF'S

MAGNIFICENT AUDITORIUM

63-5 West 57th St. (Opposite Carnegie Hall)

—Specially adapted for Concerts, Musicales, Recitals, Lectures, Etc.

For terms and full particulars apply to L. H. Chalif

Paris Streets Lighted, Evening Performances Draw Crowds

Prospects of Musical Activity the Brightest for Four Years—
"Thais" to Open Opera Season—Chevillard Conducts
Second Colonne-Lamoureux Concert—New Director of
Opéra Comique an Alsatian Patriot

Paris, Oct. 31, 1918.

THE developments of the Parisian musical season continue to open up longer and richer vistas than we have had since the beginning of the war. Music is in the air and all sorts of new plans are being promoted. The opera opening is scheduled for Nov. 3 with "Thais." Marthe Chenal and Maurice Renaud will appear in the principal rôles. The second concert of the Association des Concerts Colonne-Lamoureux was given at the Salle Gaveau on Sunday, Oct. 27, under the direction of Camille Chevillard. The large audience was very enthusiastic over the program, which included d'Indy's "Wallenstein," Fauré's "Pelléas et Mélisande," Erlanger's "La Chasse Fantastique" and the "Symphonie Héroïque" of Beethoven.

A recent change in the directorship of the Opéra Comique has put Albert Carré into the position lately occupied by M. Gheusi. M. Carré retains his title of Colonel of the French Army. He has been serving his country and is only just out of action. It was he who, long before the war broke out, conceived the idea of keeping in touch with the youth of Alsace, so oppressed by the Boche régime. This long-suffering people might have felt itself altogether abandoned had it not received assurance in secret that someone had its welfare at heart and was working patiently and untiringly in

its behalf. It was a long and difficult plan that was slowly but surely carried out, that of the secret mobilization of these young Alsations, so that, when the war should come at last, each youth should know how to escape, what name to assume, where to go, what were his number, his chief and his dépôt!

It was a wonderful plan and succeeded absolutely, keeping these young hearts full of hope for the future and making of each one of them a "soldier" of France even while submitting to the oppression of the enemy. When at last the so long awaited hour came, there were eighteen thousand of these brave boys who found their way to the French colors, each of them following methodically the route assigned to him—through Switzerland, by the Jura—through Nancy! This wonderful work was organized with infinite forethought and carried out with untiring patience by M. Carré, himself an Alsatian, and some of his faithful friends, working under his direction.

Charles Lecocq, the composer of "La Fille de Madame Angot," died last week. His operetta, which is the attraction at the Gaité Lyrique, is the most popular and best known of M. Lecocq's compositions.

This season's evening events bid fair to go with a great swing, for Paris is at last lighting her lamps again; people are more and more disposed to venture forth at night. As the enemy is pushed constantly further back and the danger of Gotha raids decreases, Paris forgets lighting restrictions and the boulevards commence to look like themselves. For

the first time in many weary months it is possible to walk along the streets after dark without feeling one's way and without falling into unnoticed dustbins. Considering the dangers attendant on walking in the darkened streets, it is not surprising that people hesitated before sallying forth to evening performances. But now it is good-bye to the mysterious shaded blue lights which turned Paris into an opéra comique stage setting.

In Aid of "A Corner of Blighty"

An Australian divisional Concert Party called the "Coo-ees" gave a series of concerts at the Salle Hoche last week in aid of "a corner of blighty," the British soldiers' Paris home on the Place Vendôme. The "Coo-ees" are all Australians and all fighting men. They have done wonderful work at the front since 1916, when they were organized for the purpose of entertaining the war-weary men stationed just behind the firing line. "Coo-ee" was the call of the aboriginal inhabitants of New Holland, now known as Australia, and it is used to this day.

The concerts given by the members of this Concert Party showed much talent and originality. The pianist, Corporal G. Pearce, was remarkable both as accompanist and as soloist. The stage-manager and bass, Corporal Williams, has a splendid voice. All the numbers were amusing, especially the selections from "The Sentimental Bloke," an Australian work, full of humor and local color, by C. Y. Dennis. Corporal G. Pearce also directed the orchestra with great skill and spirit. This is the first time that an Australian Concert Party has been heard in Paris, and it has aroused curiosity and interest.

MARGARET MACCRAE.

SUNDELIUS-SANDBY RECITAL

Soprano and 'Cellist Please Brooklyn Academy Audience

Those who did not attend the joint recital of Marie Sundelius, soprano, and Herman Sandby, 'cellist, at the Brooklyn Academy of Music on Friday evening, Nov. 15, missed one of the finest recitals with which Brooklyn has been favored in recent seasons. For some reason there were many empty seats in the hall, but those who attended left nothing to be desired in the way of demonstrative appreciation. Mme. Sundelius's singing was a joy from her opening French song to the closing group of Norwegian and Swedish numbers. Combined with a rich, beautiful voice in which no harsh note ever appears, the singer has a personality unusually pleasing for its sincerity and charm. Her first group included Saint-Saëns's "Le Bonheur est Chose Légère," a Stravinsky "Pastorale," two Debussy numbers, "C'est l'Extase" and the lovely "Fantoche," and Charpentier's "Depuis le Jour" from "Louise." With the exception of some Swedish songs she presented, these showed to best advantage the symmetry and flexibility of the soprano's tones and her fine breath control. Two delightful songs by Alexander Rihm, one of Brooklyn's most valued composers, "Wood Song" and "Joy," both as yet unpublished, were well given and so were the beautiful "The Angels Are Stopping" and "A Grave in France," by Rudolph Ganz. Herman Sandby's "Can It Be?" smacked of the ultra-modern.

Mme. Sundelius' final group was by far her loveliest. In these songs she seemed most at home. Bror Beckman's "Call of the Herd-girl" won appreciation, and so also did Grieg's "Out in the World," which was so entrancing that it had to be repeated. The Backer-Grondahl "Mother, Little Mother," and a Swedish folksong, "Love at Fourteen, at Seventeen, and Now," concluded the singer's program; but she was called on for several encores, and gave "The Fairy Pipers," by A. Herbert Brewer; "Life's Paradise," by Mary Helen Brown, and another Swedish folksong.

Mr. Sandby gave a splendid program. The Locatelli Sonata in D Major, which he presented as his first number proved a not very happy vehicle for his interpretative art, but his reading of Dvorak's "Indian Lament" was exquisite. Sibelius' "Musette," the Cui

"Orientale" and Sibelius' "Valse Triste" were all played with rich color and were well received. A second group included the 'cellist's aria "Elverhøj" (Elfhill), the Rimsky-Korsakoff "Song of India" and Popper's "Spanish Dance."

Walter Golde, at the piano, accompanied both artists with the most finished artistry. A. T. S.

READING CONCERTS NUMEROUS

Lifting of Ban Welcomed—Orchestra May Resume Programs

READING, PA., Nov. 16.—Several important concerts had to be postponed or given up on account of the influenza ban on amusements. The Sophie Braslau recital will probably be given in December. Walter Heaton's forty-first recital last Monday brought the usual overflowing audience. Besides many organ novelties, the choir and soloists were heard in several patriotic numbers.

Our musicians are getting down to work and many concerts are planned. With the disbandment of the army camps we are hoping that our local symphony orchestra may get together again and, with its popular leader, Harry Fährbach, resume its Sunday afternoon concerts.

"Slacker record week" was a huge success in this locality; every one worked hard, with the result that we were many hundreds "over the top." Several complete phonographs were donated and quite a number of new records also. Otto C. Hamel and his committee deserve much credit for their management, and also the Boy Scouts for collecting records.

W. H.

Colored Military Band Serenades Buckingham Palace

LONDON, Nov. 19.—American soldiers stationed here or visiting the city on leave of absence paraded this afternoon behind a typical Negro soldier "jazz" band of forty pieces. The parade halted in front of Buckingham Palace, where it disbanded. The band then proceeded to the parade grounds, where it gave a concert lasting an hour. Thousands of persons listened to the music. Later, the band played for a dance under British military control.

ELSIE BAKER

CONTRALTO

226 W. 97th Street, New York
Phone 9811 River

Mme. ANNA DE MAKAI SAERCHINGER

TEACHER OF SINGING

125 East 37th Street, New York
Tel. Murray Hill 991

YON STUDIOS

853 CARNEGIE HALL, NEW YORK
Telephone Circle 951
S. C. YON—Vocal: Piano: Organist—Choir-master, St. Vincent Ferrer Church, N.Y.
P. A. YON—Organ: Piano: Composition: Organist—Choirmaster, St. Francis Xavier Church, N. Y.

Cecil FANNING

BARITONE

H. B. TURPIN, Accompanist

For terms and dates address:
H. B. TURPIN, 601 Conover Bldg., Dayton, O.
For Dominion of Canada:
WESTERN CANADA CONCERT BUREAU,
P. O. Box 1932, Calgary, Alberta, Canada.

ELIZABETH KELSO PATTERSON

School of Singing

Studio: 257 W. 104th St., New York City
Telephone: Academy 2859



SOUSA'S BAND RESTING

Lieut. John Philip Sousa,
U. S. N. R. F.

WITH THE COLORS

Address all Mail to
62 W. 45th St., c/o T. B. Harms Co.

Lieut. Ridgely, 69th Inf., N. Y. Guard; Band Master
Concerts: Engage Ridgely to start things musical.
Bands in or near N. Y. City trained
and equipped with instruments
CLIFFORD E. RIDGELY, 1503 Third Ave., New York City

Harry Benjamin Jepson



Ballade	net	75
Caprice	net	75
Légende	net	75
L'heure exquise	net	1.25
Pantomime	net	75
Pastel	net	75
Processional	net	75
Rhapsody	net	75
Sortie nuptiale	net	1.00
Tempo di minuetto	net	75
Toccata	net	1.25
Wedding song	net	75

* * *

Additional importance can be attached to Jepson's excellent organ music by reason of his recent appointment as Director of the Yale Bureau of the American University Union in Paris.

G. SCHIRMER, 3 East 43rd St., New York

EDITH THOMPSON

Pianist—Management: Wendell H. Luce, 492 Boylston St., Boston, Phone Back Bay 3870

BLOSSOM J. WILCOX SOPRANO

Address care of MUSICAL AMERICA 501 Fifth Avenue, New York City

GERTRUDE CLEOPHAS CONCERT PIANIST

PUPIL OF ZEISLER AND LESCHETIZKY
BROOKS-EVANS STUDIOS MINNEAPOLIS, MINN.

HELEN ALLEN HUNT CONTRALTO SOLOIST AND TEACHER

Studio: 509 Pierce Bldg., Boston, Mass.

DAVID BISPHAM

Instruction in Vocal Art and Drama,
Operatic and Concert Répertoire.
Opera, Concerts and Recitals.
44 West 44th Street, New York.

RAFAELO TENOR

Metropolitan Opera Co.
Available Season 1918-1919
for Recitals, Oratorio and Concert
Mgt.: Metropolitan Musical Bureau
Acollan Hall, N. Y.

DIAZ

Leore Neergaard

TENOR

Concerts—Recitals—Oratorio—Instruction
Management: Julian Pollak
47 West 42nd St., New York

Metropolitan's "Marouf" Too Solemn, Thinks Philadelphia

Fantastic Tale Given Too Much of Grand Opera Flavor—Hans Kindler Soloist with Orchestra at Friday and Saturday Concerts—Rich Quartet Heard in Chamber Music Program

By H. T. CRAVEN

PHILADELPHIA, Nov. 25.—Rabaud's "Marouf," which opened the opera season here last Tuesday night, cannot be said to have stirred the large assemblage of auditors to enthusiasm. It did, however, evoke keen critical interest, all the more whetted by the fact that the composer is to direct the next Boston Symphony concert in this city.

Henri Rabaud, both by his now rather well-known Second Symphony and his curiously eclectic score for the "Thousand and One Nights" fantasy, is clearly a musician of scholarship, refinement and taste. Without either the dramatic inspiration of Charpentier or the intimately subjective poetic gifts of Debussy, he none the less reveals a fine feeling for pictorial composition which on occasion leads him to the confines of exquisite art.

These qualities were evident to the present writer when he heard "Marouf" in 1914, the year of its première in Paris. Rabaud's virtues, however, were very

much more apparent in the Opéra Comique's production and his lapses also more obscured than in the Metropolitan's presentation. The lyrico-dramatic genius of Jean Perier, remembered in America for his unmatched performance of *Pelée*, during the Hammerstein régime, was mainly responsible for this alignment of values. Perier's infectious comedy enlivened the entire presentation. "Marouf" in Paris was first of all amusing. The score seemed agreeable, often graphically suitable, but despite its sound musical merit it did not monopolize consideration. Transplanted overseas, and with a minority of French artists in the cast, the droll spirit of the work was in the main not recaptured. Many members of last Tuesday's audience found the music "disappointing." In the absence of the invaluable, amusingly extravagant atmosphere, the inventions of M. Rabaud somewhat suffered from over-analysis. In a word the whole performance was far too solemn, too grandiose, too much of the character of grand opera, when it should have suggested a phantasmagoric fairy tale, with an instrumental concomitant.

Giuseppe De Luca is an admirable artist. He sings with eloquence and purity in the title rôle, but for all his comic gifts in the Italian works the charm of the rollicking *Marouf* somehow escaped him. There was little spontaneous laughter in the Metropolitan Tuesday. The audience was laudably appreciative of much gorgeous scenery and costuming, and of excellent lyricism, but it plainly was not continuously entertained. "Marouf," given under the very best auspices, hardly warrants appraisal as a masterpiece, but presented in the vein in which the librettists conceived it, it could hardly be accounted as dull. Yet dullness cast its blight over many moments of the Philadelphia première.

Dazzling in appearance and well acted and capably sung was the *Princess* of Frances Alda. Hers was a witching presence throughout the opera and interest in the performance palpably increased on her second act entrance. Singing far better than of recent seasons, Leon Rothier made a most effective *Sultan* and

Andrés de Seguro exhibited reassuring comprehension of his rôle of the unfortunate *Vizier*. Kathleen Howard was *Fatimah*.

The subordinate characters were all competently taken, and Pierre Monteux read the intricate score with sterling authority.

At the Symphony's Concerts

Mr. Stokowski at the Friday afternoon and Saturday evening concerts of the Philadelphia Orchestra in the Academy of Music vastly pleased his patrons with a brilliant, emotional performance of the most popular of modern symphonies—the Tchaikovsky "Pathétique." There was fire and enthusiasm in his reading of the tuneful march movement, delicacy in the winning *allegro*, and touching poignancy in the two *adagios*. Altogether it was a vivid and effective interpretation, though with comparatively scant attempt at subjective subtlety. Hans Kindler, the orchestra's first cellist and an artist of high quality and ripening gifts, was the soloist. His offering, the Saint-Saëns Concerto in A Minor, was played with fervor and an exhibition of technical fluency. Mr. Kindler's tone is often of rich beauty. The melodies of this not especially consequential composition were emphasized with telling charm.

Two masterful exemplars of German music—now comparatively rare in our concerts—headed the program. They were the Beethoven "Coriolanus" Overture, tragic music in its noblest estate, and the soul-cleansing variations of Brahms on the Chorale St. Antoni theme of Haydn. Both were directed with effective artistry.

The Sunday afternoon subscription series of chamber music concerts was inaugurated in the Bellevue-Stratford ball room on Nov. 17. The artists were those of the Rich Quartet, who had graciously consented to relieve the management from a predicament. The original booking had been that of the Miniature Orchestra, now disbanded, owing to war conditions. The Society of Ancient Instruments had been substituted, but failed to land in this country in time for the concert. Although the Rich Quartet had hardly begun the regular rehearsals for this season they saved the day with a performance of notably high quality. The four well equipped players, headed by Thaddeus Rich, concertmaster of the orchestra, were heard in the B Flat opus, No. 16, of Beethoven and the deeply interesting and distinctive D Major Quartet of Borodine. Emile Ferir, viola player, is a newcomer in the organization. Hans Kindler, as last year, is the cellist, and Hedda van den Beemt occupies the second violin desk. With sincerity and an artistic finish the four artists combined to make this first chamber music concert of the year an inaugural of high promise.

Max Eastman will give a lecture on "Poetry in Literature and Its Relation to Music," on Dec. 2, in the Rand School, New York.

HELEN JEFFREY MAKES PLEASING IMPRESSION

Helen Jeffrey, Violinist. Recital, Monday Evening, Nov. 18. Accompanist, Samuel Chotzinoff. The Program:

Sonata No. 4, Handel; Chaconne, for violin alone, Bach; Concerto in B Minor, d'Ambrosio; "Romance," Rachmaninoff; "Perpetuum Mobile," Godowsky; "Slovak" (in manuscript), Sam Gardner.

Miss Jeffrey, who has toured with Mme. Melba, gave an excellent account of herself, despite the wet weather, which seriously interfered with the young violinist's playing. She displayed considerable good taste in the Bach Chaconne and the Concerto and likewise made a pleasant impression with the shorter pieces. Godowsky's "Perpetuum Mobile" proved quite effective and Sam Gardner's characteristic "Slovak" afforded her still wider opportunity. Mr. Gardner's composition is both musicianly in style and grateful. The audience furnished ample proof of its liking for the playing of this unassuming young American girl.

Mr. Chotzinoff's playing was discreet and pleasing. A. H.

DUBINSKY AS SOLOIST

'Cellist Assists at Russian Symphony Concert in Madison, Wis.

Vladimir Dubinsky, 'cellist, was the soloist at the concert of the Russian Symphony Orchestra, Modest Altschuler, conductor, given at Madison, Wis., on Nov. 18. Mr. Dubinsky, who has been engaged as first 'cellist with the orchestra, gave as his offerings Tchaikovsky's Nocturne and Cui's "Orientale," both of which were received with cordial applause. The orchestral numbers were the Vassilenko suite, "To the Sun"; Tchaikovsky's Fifth Symphony; "Merry-Go-Round" and "Banjo Picker" from Powell's suite, "At the Fair"; Polonaise, by MacDowell, and Glazounoff's "Paraphrase on the Allied Hymns."

Mr. Dubinsky is expected to be soloist with the Russian Symphony in the Tchaikovsky cycle to be given in New York.

Helen Desmond, Pianist, Makes Début in Recital

Helen Desmond, pianist, made her début in Aeolian Hall, Saturday evening, Nov. 23. Miss Desmond selected the Busoni transcription of the second Bach Toccata for her opening number. Nor was this the only evidence she gave of wishing to be considered a serious artist. It is significant, however, that her most successful numbers were the four Etudes of Dirk Schäfer, rather romanticist and quite agreeable in character. D. J. T.

Philharmonic's First Brooklyn Concert Attracts Large Audience

The first of the New York Philharmonic Society's Brooklyn series of five concerts, given on Sunday afternoon, Nov. 17, attracted a large audience to the Academy of Music. Harold Bauer, as soloist, was in splendid form, and won much appreciation for his share in the vigorous reading of Liszt's E Flat Concerto. Mr. Strinsky conducted Chadwick's Overture "Melpomene" in spirited style. Dvorak's Fourth Symphony and Stanford's Symphonic Poem "Verdun" (the latter played for the first time in Brooklyn) roused enthusiasm. Tchaikovsky's "Marche Slave" completed the program. A. T. S.

Earle Tuckerman, the New York baritone, is featuring on his programs this season Uda Waldrop's "Sweet Peggy O'Neill." Mr. Tuckerman sang it recently at one of the Globe concerts, where he scored heavily in it.

Raoul Vidas will be heard in a second recital at Carnegie Hall the afternoon of Dec. 8. This will be his third appearance in New York, a pair of concerts with the Philharmonic at Carnegie on Nov. 21 and 22 being his second.

Frank T. Miles of Spokane, Wash., is singing Penn's "The Magic of Your Eyes," and is also teaching it to his vocal class. He will introduce it at Spokane University.

Address: L. LILLY, Sec'y
6 East 81st St., New York

TEL. 687 LENOX

Merle Alcock
Contralto



Wins Ovation
as
Soloist with Boston Symphony
H. RABAUD, Conductor

"The Evening Bulletin," Providence, R. I., November 20, 1918.

"Merle Alcock sang for the first time here and proved to be an artist with an unusually fine voice. Strong and vibrant, it is of beautiful quality and carries above full orchestra. Possessed of much personal charm, her sustained singing of the well-known 'Largo' and the clean-cut performance of the Verdi aria brought her an ovation. The velvet of youth is on her voice, which is splendidly 'placed,' and she possesses artistic qualities of a high order. After her final number she was obliged to return again and again to acknowledge applause."

"The Providence News," Providence, R. I., November 20, 1918.

"Madame Merle Alcock, contralto, was the soloist of the evening and she, too, shared in the welcome reception tendered to the rejuvenated orchestra. Mme. Alcock's first number was Handel's Largo and the aria, which she sang with virile spirit and wonderful fluid tonal ease. Verdi's aria, 'O Don Fatali,' from the opera 'Don Carlos,' was Mme. Alcock's other selection and she delivered it with graceful unction and fine artistic sincerity."

"The Evening Tribune," Providence, R. I., November 20, 1918.

"Her singing caused nothing less than a sensation. She is the possessor of a true contralto voice such as one rarely hears. Of wide range, it retains in top, middle and lower register the real diapason quality which is its finest possession. Her singing of the Handel 'Largo' was a superb piece of vocalization, her voice being clearly heard above the orchestra. Later in the program the Verdi 'Aria,' beautifully rendered, was greeted with prolonged applause and repeated recalls for the singer."

Management: Wolfsohn Musical Bureau
One West Thirty-fourth Street, New York

N. Valentine Adolph
PEAVEY - SCHMIDT
PIANIST VIOLINIST

— IN —

JOINT RECITAL

Aeolian Hall, Saturday Evening, December 14th, 1918

— PROGRAM —

Sonata, Op. 13.....Grieg
AndantinoMartini-Kreisler
La Precieuse. Couperin-Kreisler
Ave Maria.. Schubert-Wilhelmj
Du Pays Natal.....Smetana
Etude, Op. 25, No. 12
Nocturne, C Minor.. } Chopin
Valse, A Flat..... }
Trios Ecossaises.... }
Polonaise, Op. 53.... }
Mr. Peavey

Mr. Schmidt Sonata, A Major..Cesar Franck

FRANCES MERWIN DIEDRICH, AT THE PIANO

MANAGEMENT: HAENSEL AND JONES, NEW YORK
(Mason and Hamlin Piano)

RIEGGER
SOPRANO

Concert—ORATORIO—Recital
Exclusive management: ANNIE FRIEDBERG
1425 Broadway, New York

Mr. GEORGE HAMLIN
TENOR

Announces that he has begun teaching for the winter term

Residence address
1070 Madison Avenue

Telephone
Lenox 8186

OSCAR SAENGER

"RECOGNIZED INTERNATIONALLY AS
ONE OF THE GREATEST AUTHORITIES
AND ONE OF THE MOST SUCCESSFUL
VOICE TEACHERS OF THE PRESENT DAY."

DESPITE OBSTACLES, MAINE FESTIVAL IS A GENUINE SUCCESS

Mr. and Mrs. Chapman Conquer All Difficulties Created by the Epidemic — Opening Event Is "Victory Concert" with Schumann-Heink and Norman Arnold as Soloists—Choral Forces Distinguish Themselves—"Elijah" Finely Performed—Lazaro, Martha Atwood, Harriet McConnell, Leginska, Idelle Patterson and Whipp Evoke Admiration—Festival a Great Peace Jubilee in Bangor — City Goes Wild with Enthusiasm

PORTLAND, ME., Nov. 24.—The twenty-second annual Maine Music Festival is finally a thing of the past. Scheduled for the first week in October, it had to be postponed on account of the epidemic. The enormous difficulties attendant upon such a postponement for many directors would have been sufficient excuse for its complete abandonment, but Mr. and Mrs. William R. Chapman felt that it should be given this year of all years, and it is through their high courage and untiring devotion that the festival has been put through. To postpone it was easy compared to the task of rearranging dates. Louis Graevre, who had been engaged for "Elijah,"

had other engagements, as had Lucy Gates; so the programs had to be entirely rearranged and, fortunately for the festival, Mme. Schumann-Heink was available and engaged for the opening night.

It was a great blow when Mr. Chapman found that it would be impossible to have his orchestra, as all the men who had played for him so many years had begun their season's engagements, but he rose triumphant over that and added to the patriotic character of the festival by procuring the Coast Artillery Band from Fort Williams under the direction of Lieutenant Illingworth for the opening night, and Chandler's Military Band, C. M. Brooks, conductor, an excellent local organization, for the second and third nights.

The opening night was called "Victory Concert" and the hall was more than packed full. Mme. Schumann-Heink appeared three times. After her first number, recitative and aria from "Titus," by Mozart, in place of an encore she gave a little talk on her love for "Our Boys" and her work among the camps, where she became known as "Mother Schumann." There were about 500 army and navy men present in the audience and they all rose and gave her three good hearty cheers. Notable among her songs was her singing of Bach's "My Heart Ever Faithful," Salter's "Cry of Rachel" and Oley Speaks's "When the Boys Come Home," which touched the heart of her audience and, as an extra, she sang "But the Lord Is Mindful of His Own" as only Schumann-Heink can sing it. Mme. Kathrine Hoffmann was her accompanist and did excellent work. The other soloist was Norman Arnold, who sang a group of songs very acceptably. Branscombe's "Dear Lad o' Mine," Hilliam's "Freedom for All Forever," and Elliott's "Long, Long Trail" naturally aroused great enthusiasm and he was recalled.

Fort Williams' Military Band opened the concert with Chapman's "Festival March" and later accompanied the chorus in a rousing performance of

Sousa's "Stars and Stripes Forever." The chorus did excellent work throughout the festival. While the male section was smaller than usual, a large service flag with seventy-five stars and two gold stars, which hung at the back of the stage, gave a glorious excuse. Seldom has a smoother and more finished performance of "Elijah" been given anywhere than on Saturday afternoon. The singing of Busch's cantata, "America," and Lester's "The Tale of the Bell," on Friday and Saturday evenings, was specially commendable.

Lazaro Takes Audience by Storm

It seems to be the fixed habit of Mr. Chapman to produce the sensation of the festival on the second night. This one was no exception. Hipolito Lazaro, with his superb tenor voice, simply took the place by storm. He was generous with his encores and kept his accompanist trotting back and forth most patiently. The latter, Alberto Bimboni, did some very fine work. Lazaro's program numbers included Meyerbeer's "O Paradiso," Donizetti's "Spirito Gentil," two Spanish songs by Alvarez, and "M'Appari" from "Martha." Among his encores he essayed some English songs, and his enunciation was much clearer than that of countless natives. Other soloists at this concert were Martha Atwood, soprano, who has a most charming personality and stage presence and delighted her audience with her own accompaniments to her encores after her solo "Il est doux, il est bon," and Harriet McConnell, contralto, who sang Verdi's "Stride la Vampa" beautifully and later appeared with Miss Atwood and the chorus in Busch's "America." They were both very much enjoyed.

The Final Concert

At the final concert the honors were shared by Idelle Patterson, Ethel Leginska and Hartridge Whipp. Miss Patterson came in place of Lucy Gates and proved a most acceptable substitute. She not only has a beautiful, clear and flex-

ible voice, but has very charming and engaging ways. She was a great success and had to respond many times. Her solos included Verdi's "Ah! fors è lui" from "Traviata"; Koehlin's "Si tu le veux"; Woodman's "An Open Secret"; a Handel aria, a Swedish folk-song, and Bemberg's "Chant Venitien." Ethel Leginska was a favorite at the festival three years ago and added to her laurels by playing in a masterly manner Liszt's Concerto in E Flat, with William R. Chapman playing the orchestral parts on a second piano. After that she added Chopin's A Flat Polonaise and Rachmaninoff's "Polichinelle." Her other number on the program was Liszt's Thirteenth Rhapsody.

Hartridge Whipp aroused the audience to great enthusiasm with his singing of Coleridge-Taylor's "Hiawatha's Vision" and then added to the enthusiasm by again singing Fay Foster's "The Americans Come," which made such a hit at the Friday matinee, following it by the equally popular "Zero Minus One." He preceded his songs with a brief description of the poem, an excellent idea, but in his case needless, as it was easy to follow his words quite distinctly. He has a magnificent baritone voice, which he knows how to use, and sang at both the matinees, taking the place of Graevre in "Elijah" on Saturday afternoon, making a deep impression. The other soloists at the performance of "Elijah" were Martha Atwood, Effie Pooler Malley, who sang the part of the Youth; Harriet McConnell, and Norman Arnold.

At both the Friday and Saturday evening concerts Chandler's Band did excellent work, relieving the vocal and choral music with just the right touch of instrumental. At each concert they played "America" and "Le Marseillaise" followed by an overture and a number in the middle of the program, closing with the "Star-Spangled Banner."

In the absence of the orchestra the accompaniments depended on two pianos, which were presided at by Alice Shaw and Mrs. Gilman M. Davis, both of whom did heroic service, Miss Shaw taking care of the soloists and Mrs. Davis the choruses.

At the final concert Ernest J. Hill, president of the Portland Chorus, presented to Mr. and Mrs. Chapman in the name of the Festival Chorus bouquets in token of their esteem and affection for them both. They have accomplished a great work in getting the festival through this year and have earned the thanks of every music-lover of Portland. It was to be regretted that the attendance fell off after the first night and was not as large as usual, but that was expected in consequence of the largely increased cost of travel and the later date; but if the audience was not as large it made up for it by being extremely enthusiastic.

The net receipts of the festival go to the Woman's War Work Council of the Y. W. C. A. ALFRED BRINKLER.

"Bangor's Greatest Festival"

BANGOR, ME., Nov. 20.—An immense peace jubilee was celebrated in this city on Monday, Tuesday and Wednesday, when the twenty-second annual Eastern Maine Music Festival was held in the Auditorium.

Reserved little Bangor has been in a delirium of joy over the stupendous happenings of the past few weeks, and an echo of this wild enthusiasm found vent on this occasion.

The music this season was the finest that has ever been given here. American composers predominated, many of the works being patriotic in character, notably Carl Busch's "America" and William Lester's "The Tale of the Bell," as well as numerous smaller numbers. Patriotism was not only the keynote of the festival but the backbone of it all as well.

Owing to the fact that the net proceeds were to be given for the benefit of the Red Cross the war tax on tickets was omitted.

Probably no festival has ever been fraught under greater difficulties than this one. The war made the giving of it a mighty problem. But it takes more than a great war and a seven weeks' delay, owing to the epidemic, to "down" the indomitable spirit of Mr. Chapman, who himself assumed all responsibility for this festival, notwithstanding the fact that added difficulties, coming from a wholly unexpected and unforeseen source, arose at the eleventh hour, increasing his already heavy burden. To Mr. and Mrs. William R. Chapman should be given the lasting gratitude of the patrons and music-lovers throughout the State.

The artists were Schumann-Heink, Ethel Leginska, Harriet McConnell, Martha Atwood, Hipolito Lazaro, Hart-

[Continued on page 35]

::: MUSICIANS' DIRECTORY :::

JOSEF ADLER

PIANIST
Teacher—Accompanist—Song Interpretation
Studios, 154 West 72nd Street, New York City
Phone, Columbus 1311

The American Institute of Applied Music

Thirty-third Season
212 West 59th Street, New York City
Tel. Circle 5829

MADAME MATILDA ANGERI

VOICE BUILDER
Absolute Method Against Tremolo
Hours 2 to 5 p.m.
323 W. 45th St., New York City. Phone Bryant 2178

MAX BENDIX

VIOLIN INSTRUCTION
13 E. 43rd St. (2 doors from Schirmer's), N. Y. City

MAY LAIRD BROWN—Lyric Diction

(DORA DUTY JONES METHOD)
Telephone Riverside 2605 (Authorized Exponent)
1 W. 89th St., New York

CECIL BURLEIGH

State University,
Missoula, Montana

GIUSEPPE CAMPANARI, Baritone

TEACHER OF SINGING
Studio: 668 West End Avenue New York City
By Appointment Only

MIRIAM S. CAPON, Composer

Songs and choruses of merit and of great use in
Conservatories and Schools
BURKHART PUBLISHING CO.
443 Real Estate Trust Bldg. Philadelphia, Pa.

ERNEST CARTER

COMPOSER—CONDUCTOR
Address: 150 West 58th St., New York

ETHEL CAVE COLE

Accompanist and Ensemble Player
Teacher of Singing and Coach
West 58th St., N. Y. Plaza 2450

REBECCA CLARKE

VIOLA SOLOIST
Lessons in Viola, Harmony and Ensemble
Summer address: Pittsfield, Mass.

MR. AND MRS. ROSS DAVID

VOICE PRODUCTION and REPERTOIRE
280 West 67th St., New York
Tel. Conn.

J. WARREN ERB

CONDUCTOR—COACH—
ACCOMPANIST
Address: 220 Madison Ave., New York
Tel. Murray Hill 427.

WILLIAM J. FALK, Teacher of Singing

Address, 50 West 67th Street New York
Telephone Columbus 7031

WALTER HENRY HALL

PROFESSOR OF CHORAL MUSIC
Columbia University

JESSIE FENNER HILL

TEACHER OF SINGING
METROPOLITAN OPERA HOUSE
1425 Broadway, New York (Bryant 1274)

HEMSTREET

TEACHERS OF SINGING
Frank Miller Lillian Miller
50 West 67th St. Tel. Columbus 1405
Summer Classes
New York Studio and Woodstock, N. Y.

ARTHUR J. HUBBARD, Vocal Instruction

246 Huntington Avenue
BOSTON, MASS.

SERGEI KLIBANSKY, Teacher of Singing

8 years leading instructor Stern Conservatory, Berlin; 3 years Institute of Musical Art, New York
Studios: 212 W. 59th St., New York

ISIDORE LUCKSTONE, Teacher of Singing

53 West 86th St., New York
Telephone, 7493 Schuyler

MASTER SCHOOL OF MUSIC

110 Remsen Street BROOKLYN, N. Y.
Voice, Piano, Violin, 'Cello, Organ, Rhythmic Dancing and Dramatic Art. Notable Faculty. Resident pupils accommodated.

MAUD MORGAN, Harp Soloist

Concerts—Instruction
(Teaching Children a Specialty)
216 W. 56th St. Phone—Circle 1505
Summer Address, Princes Bay P. O. Phone Tottenville 1509

LEILA TYNDALL MOSES, Piano

Mason Touch and Technique
Thorough, Quick, Interesting
Taught by his former pupil and assistant
1157 Lexington Ave., New York City. Tel. Lenox 6467

ANNE Mc DONOUGH

1523 Walnut St., Philadelphia, Pa.
Study Sight Singing and become an authoritative Leader instead of a dependent follower.

EDMUND J. MYER

Voice
703 Carnegie Hall, New York Circle 1350
SUMMER TERM IN SEATTLE
Teacher of Theo. Karle

LILLIAN SHERWOOD NEWKIRK

TEACHER OF SINGING

Wed. and Sat., 1425 Broadway, New York.
Mail Address: 11 Morgan Ave., Norwalk, Conn.

MME. NIESSEN-STONE

Mezzo Contralto, formerly Metropolitan Opera Co.
Nine years with Institute of Musical Art. Private
Studio: 50 West 67th St. Tel. 1405 Col.
M'g't: Annie Friedberg, 1425 Broadway.

N. VAL. PEAVEY, Pianist

TEACHER OF PIANO AND VOICE
STUDIOS { NEW YORK—120 Carnegie Hall
{ BROOKLYN—99 Euclid Ave.

DOUGLAS POWELL

SPECIALIST IN VOICE PLACEMENT
Teacher of Clara Loring and other prominent singers.
1425 Broadway, New York, Metropolitan Opera House Bldg.
Phone Bryant 1274

ADELE LUIS RANKIN,

Soprano

Concerts—Recitals—Instruction
Studio: 236 West 15th St., New York City

FRANCIS ROGERS

Concert Baritone,
Teacher of Singing.
Studio 144 East 62nd St., New York

THE SITTIG TRIO

VIOLIN, 'CELLO AND PIANO
RECITALS, CLUBS, MUSICALES, ETC.
Fred V. Sittig, Teacher of Piano and Accompanist.
167 West 80th St. Tel. Schuyler 9520

HENRIETTA SPEKE-SEELEY

TEACHER OF SINGING
Coaching—Recitals
Metropolitan Opera House; Res., 2184 Bathgate Av.

CHARLES GILBERT SPROSS

PIANIST—ACCOMPANIST—COMPOSER
Care of John Church Company, New York

THEO. VAN YORX, Tenor

Vocal Studios: 22 West 39th St., New York
Telephone Greeley 3701

CLAUDE WARFORD

COMPOSER—TEACHER OF SINGING
Metropolitan Opera House Bldg.
1425 Broadway Phone Bryant 1274

A. CAMPBELL WESTON

PIANIST—ACCOMPANIST—COACH
27 S. Oxford St., Brooklyn, N. Y. Tel. Prospect 8069 J

ZIEGLER INSTITUTE of Normal Singing

MME. ANNA E. ZIEGLER, Director.
All singers made self-supporting. Summer term at
New York and Asbury Park
Metropolitan Opera House, New York.

DESPITE OBSTACLES, MAINE FESTIVAL IS A GENUINE SUCCESS

[Continued from page 34]

ridge Whipp, Norman Arnold and Idelle Patterson. Lucy Gates, who had been expected to appear, was unable to do so. Idelle Patterson substituted in her place and the audience went wild over this dainty, unassuming prima donna. Louis Graveure, likewise, owing to the change of dates, was unable to appear.

Schumann-Heink received a tremendous ovation. It was a great patriotic opening, the greatest "first night" audience—for enthusiasm—that was ever known here. Opening with "America" and the "Marseillaise" and closing with "Battle Hymn of the Republic" and the "Star-Spangled Banner," the evening gave one many a thrill. For the opening aria Schumann-Heink sang a recitative and aria from Mozart's "Titus" and two groups of songs, largely American. Recall after recall followed. Her second group was also notable. She sang gloriously and won a great tribute.

Mme. Schumann-Heink was ably accompanied by Mrs. Katherine Hoffman.

Chorus Does Good Work

The great chorus, filling every seat on the stage and into the side galleries, did fine work in Mendelssohn's "Be Not Afraid" and the closing "Thanks Be to God," from "Elijah." The chorus was augmented this year by members from the Bangor High School, who have been carefully trained by Mrs. George F. Eaton, supervisor of music in the public schools of this city, and their fresh young voices added much to the tone quality of the chorus. There was no orchestra this year, but in its stead, for the first time in the history of the festivals, two of Bangor's musical organizations assisted—the Bangor Band, Adelbert W. Sprague, conductor, and the Bangor High School Band, Harry D. O'Neil, conductor, which added greatly to the patriotic aspect of the festival. The organizations discharged their duties admirably. The Bangor Band made its debut at the festival under Mr. Sprague's direction in Auber's Overture to "Marsaniello." It played Mr. Chapman's "Festival March" in fine spirit, after which Mr. Chapman and Mr. Sprague were recalled. Norman Arnold, tenor, shared the evening's program with Schumann-Heink. He has a tenor voice of beautiful quality. Mr. Arnold made his local bow in a group of strangely contrasted American songs.

There have been many "first nights" throughout these twenty-two years of the festival, with larger audiences than that of this concert—perhaps—but never has there been such tremendous enthusiasm and patriotism shown here.

On Tuesday evening Bangor audiences received the greatest surprise of their life when Idelle Patterson, a young coloratura soprano, took the Auditorium by storm. She sang splendidly an aria from

"Traviata" and shorter numbers. She was encored repeatedly. Hartridge Whipp, a favorite here, also received a great ovation. When Ethel Leginska came upon the stage wild enthusiasm again broke loose. She played thrillingly. Mr. Chapman played the orchestral part of Liszt's E Flat Concerto at a second piano, doing it finely.

William Lester's patriotic cantata, "The Tale of the Bell," received its first public performance here with Martha Atwood and Hartridge Whipp taking the solo parts. It is a fine work of the modern type, containing withal much harmonic beauty into which the theme of "Hail Columbia" is interwoven, bringing it to a brilliant climax. The soloists and chorus did excellent work. The Bangor Band, under Mr. Sprague, again won additional laurels, much enthusiasm being created when it played and repeated M. H. Andrews's march entitled "The Spirit of the Times." Mr. Andrews, who was seated in the audience, was roundly applauded.

A splendid matinee performance was that of Tuesday, given before an audience of fair size but tremendous enthusiasm. The soloists were Martha Atwood, soprano, and Hartridge Whipp, with the chorus and Bangor High School Band, under its conductor, Harry D. O'Neil. Mrs. Atwood sang delightfully. Mr. Whipp was received with thunderous applause. The chorus did excellent work, the male section especially, in Bohm's "Calm Is the Night" and Malley's "Love's Old Sweet Song," while the Bangor High School Band came out with flying colors, playing a march composed by Mr. O'Neil and a tone-poem, "Simplicity."

The Tuesday Matinée

Tuesday's matinee was a close rival to the first matinee, although it was the most formal of the entire series. The first half of Mendelssohn's "Elijah" was given with Mr. Whipp in the title rôle, which he sang in a masterly manner, the other soloists being Martha Atwood, Effie Pooler Malley, Harriet McConnell and Norman Arnold. The chorus fairly outdid itself. Norman Arnold's rendering of "If with All Your Hearts" was superb. Harriet McConnell also scored in her "Lord, Bow Thine Ear." The duet of Mrs. Atwood, Mr. Whipp and chorus, "Thou Shalt Love the Lord Thy God" was given with great beauty, while the quartet of Angels was the high-light of the event. The remainder of the program was of a lighter character.

What was conceded by all to be the greatest festival ever held here came to a dramatic climax on Wednesday evening. Long before the concert began the hall echoed with college songs and cheers from about 900 S. A. T. C. boys in uniform from the University of Maine, Orono, who had been invited to attend the concert by Mr. and Mrs. Chapman, free of charge. On the stage were seated in the male section of the chorus boys from the high school. Then came Conductor Sprague leading his fine band in the popular war songs of the day, "There's a Long, Long Trail," "Keep the Home Fires Burning," "Pack Up Your Troubles," "Tipperary" and others, the

audience joining in the singing, followed by "America" and the "Marseillaise," which at once put the audience in good humor and at a high pitch of enthusiasm. Then the high school boys on the stage began a rousing cheer for Chapman—Chapman—Chapman! to which the U. of M. boys responded with an answering call for "Wife—Wife—Wife!" The people went crazy.

When Hipolito Lazaro stepped on the stage for his opening aria, "O Paradiso," he was greeted by a deafening uproar. Recall after recall followed. No such fine singing has yet been heard here. Then came Lazaro's second aria, "Spirito Gentil," from Donizetti's "La Favorita," and again pandemonium was let loose.

Carl Busch's cantata "America," with Martha Atwood and Harriet McConnell in the solo parts, received its first performance in this city. It was well received.

Then M. H. Andrews, vice-president of the old Festival Association and a prominent musician, composer and violinist of this city, led the band, by request, through his "Spirit of the Times" march, which was encored. The band played the Minuet and Gavotte from "Pagliacci" and Brahms's Hungarian Dances with much spirit, while the chorus sang its best in light popular numbers. The great climax came when Lazaro came on for his second appearance. Applause resembling that of a mighty avalanche greeted him after his singing of "A te O Cara" from Bellini's "I Puritani."

Lazaro was excellently accompanied by Alberto Bimboni.

After Lazaro's singing of M'Appari from "Martha" cheers burst forth.

One more bombshell burst in the auditorium when it was announced that Idelle Patterson would sing again, by request, and a perfect tornado burst forth after her singing of Woodman's "Open Secret." But the greatest climax came after Lazaro's last encores. Taking a place

among the tenors in the chorus he joined with them and all the artists on the stage, with the audience, in closing the Festival with the "Star-Spangled Banner."

Incidentally, this was Bangor's greatest Festival.

Future of Festival Assured

The future of the Festival, backed by the committee from the Bangor Chamber of Commerce, the officers, Harry Libbey, president; Harold Hinckley, vice-president, and Mrs. Sarah P. Emery, secretary and treasurer, is assured. The Bangor Band and High School Band did splendid work throughout, while Mrs. George F. Eaton, supervisor of music, has promised Mr. Chapman a chorus of 150 voices at the high school to study and join in with the work of the Bangor Festival Chorus. Frank R. Atwood, president of the Bangor Chorus, with Adelbert W. Sprague, Mrs. Neil Newman and Harry D. O'Neil have all worked indefatigably, co-operating with Mr. Chapman in making this Festival possible.

Choruses present at the Festival from out of town came from Fort Fairfield, Calais, Machias, Waterville, Fairfield, Oakland, Skowhegan, Old Town, Guilford, Pittsfield, Harrington and Jonesport, and this was a fine representation.

Alice M. Shaw, accompanist, of New York, who has several years accompanied the artists and chorus at the Festivals, deserves a special word of praise.

JUNE LOWELL BRIGHT.

Saco Begins Liberty Singing

SACO, ME., Nov. 18.—Saco's first Liberty "sing," held on Sunday, Nov. 10, under the leadership of George Thornton Edwards, was a decided success. The aims and plans of the Liberty chorus movement were outlined by J. H. Fenderson and a program of patriotic songs joined in by the large audience attending.



Chickering

America's Great Piano

MORE than any other American piano, the Chickering has preserved its individuality. Not only is it distinguished by its sympathetic and responsive tone qualities, but also by its intimate connection with the first days of American Musical History.

CHICKERING & SONS
791 Tremont St. Boston, Mass.

The Guilmant Organ School

Thorough course for serious students. 150 students now holding prominent positions. Students aided in securing church appointments.

Write for New Catalog. William C. Carl, Dir. 44 West 12th Street, New York

MUNKACSY Exponent of the Sevcik Violin Method
Announces the Opening of His New Studio
502 W. 122nd St., New York. Phone Morningside 6920

LOUIS S. STILLMAN Teacher of PIANO
STUDIOS 148 WEST 72nd ST. AND STEINWAY HALL, NEW YORK

KINDLER CELLIST
Concert Management
ARTHUR JUDSON
1317 Pennsylvania Bldg., Philadelphia

SAMUEL LJUNGKVIST TENOR
ROYAL OPERA HOUSE
STOCKHOLM
1544 Aeolian Hall, New York

BEULAH BEACH SOPRANO
COSTUME RECITALS—Excerpts from the Operas
CONCERT-ORATORIO-RECITAL
Address: 50 West 67th St., New York

FLONZALEY QUARTET

Management: LOUDON CHARLTON, Carnegie Hall, New York

Familiar Operas Rule the Second Metropolitan Week

Scotti Again a Superb "Scarpia" in "Tosca"—Miss Peterson a Charming "Micaela"—Crimi as "Don José"—Fine Toreador Discovered in Couzinou—Throng Applauds Caruso in "L'Elisir"—"Marouf" Again Heard—Homer and Caruso Share Honors in "Prophète"

FOR New York opera-goers "Tosca" probably means one thing above all others—an opportunity to witness one of the most distinguished, breath-taking interpretations of a rôle that the entire repertoire affords. That rôle is *Baron Scarpia*, the vicious, and the man who plays it so incomparably is Antonio Scotti. He has been singing and acting *Scarpia* for many years, yet time seems powerless against the rare art that he breathes into this belated, treacherous Roman gentleman. It is a late day to twang the lyre in Scotti's honor, especially when considering his *Scarpia*, a rôle for which he is famous. But the spectacle of this man, whose (histrionic) art defies the blighting frost of the years, who dominates both sides of the footlights so certainly and so grippingly—this compels homage.

The name part was enacted, as usual, by Geraldine Farrar. If time has been kind to Scotti, it has no less assuredly been unkind to Mme. Farrar. She has sung *Tosca* with more finish and tonal beauty than she commanded Monday night. Her acting of the part, however, retains its vividness. The "Vissi d'Arte," that crime which Puccini perpetrated in the name of the gallery gods, brought its accustomed avalanche of noise from the house.

Giulio Crimi, Gatti's new tenor, sang *Mario* for the first time. His success with the audience was unquestionable; after the "E lucevan le stelle" pande-

monium reigned. A strong, fresh voice is Mr. Crimi's and one that he pours out with more ardor than wisdom. Such bursts of vocalism are not calculated to preserve the singing organ in its first fine estate. With more restraint Mr. Crimi's singing ought to disclose merits that were smothered under his enthusiasm at this performance. On the histrionic side he commanded more esteem. The part seems well suited to his personality and gifts and his conception of it was exceedingly plausible.

The orchestra, with Mr. Moranzoni at the helm, was satisfactory. (B. R.)

A Disappointing "Carmen"

"Carmen" made its first appearance of the season on Thursday, Nov. 21, and drew, as it always does, a big audience. The regular cast was varied by two newcomers, Giulio Crimi as *Don José* and Robert Couzinou as *Escamillo*.

"La Geraldine," or Mme. Farrar, if you prefer, was the gypsy and gave one of the poorest performances of the rôle that she has yet put to her discredit since she assumed it a few years ago. Just what was the matter no one knew, except that she wore new and very inappropriate costumes, revived in the first act a bit of the objectionable "rough-house" that she once carried to great excess a few years ago, and sang the music abominably. Whatever inroads the "movies" have made on Geraldine Farrar's ability as an actress, they certainly do not agree with her vocalism, if what she offered last week is a sample of her present powers as a *cantatrice*.

Mr. Crimi, who sang in French, we are informed, for the first time, was a

very likable *Don José*, milder in deportment than we are accustomed to, but vocally engaging. He sang his "Flower Song" with much expression, attacked the B flat firmly and perfectly as regards pitch. There was, of course, in his French not the perfection of diction that one found in the performance of Mr. Couzinou. This new baritone exemplifies the finished French artist of the lyric stage. With his entrance song Mr. Couzinou carried the house and had an ovation, one which many artists would have seized upon as excuse for an encore, which he did not do. He dressed the part strikingly and proved himself a toreador whose presence in future "Carmen" performances will always be a cause for rejoicing.

May Peterson made her first appearance of this season as *Micaela* and distinguished herself with a personation that was altogether admirable. This lovely American soprano, who made her Metropolitan debut in this part a year ago, has since developed the rôle and now sings it exquisitely. Despite the rehearsing of the day previous and a recital before the Haarlem Philharmonic Society the morning of the performance, her voice was fresh, pure and true throughout and the several B flats in the third act aria were delightful, and without exception on the key. She was given a hearty reception after the aria. Lenora Sparkes as *Frasquita*, Sophie Braslau as *Mercedes*, Andres de Segura as *Zuniga*, Mario Laurenti as *Morales* and Messrs. Ananian and Bada as *Dancaire* and *Remendado* were adequate. Rosina Galli, looking more buxom than in other years, danced inimitably in the second act.

Pierre Monteux conducted the score sympathetically. And yet there was missing in the performance that verve and dash that one desires in "Carmen" more than in any opera. There were passages that went splendidly, followed by scenes that were dreadfully dull in action and singing. It seemed to be an "off" night; perhaps Mme. Farrar's not being at her best affected the morale of the operatic army? The staging was as in other years, barring *Carmen's* escape in the first act, which was tamely managed. The set for the inn of Lillas Pastia is much too elaborate, we feel, for the kind of inn it was supposed to be! And why do Spanish soldiers continue to wear blue and white uniforms at the Metropolitan, instead of red and yellow?

We would be grateful to know the reason. (A. W. K.)

Caruso in Donizetti Work

The sunshine of Donizetti's "L'Elisir d'Amore" flooded the stage on Wednesday night. Caruso, of course, reigned as *Nemorino*, the rôle which fits him so ideally; Hempel was *Adina*, the girl with an ungrateful part; Didur was in his accustomed place as *Dr. Dulcamara*, and Scotti was *Sergeant Belcore*. Miss Sparkes gave considerable color to her minor rôle. An immense audience applauded Didur's delightful characterization of his droll lines, and the art of Miss Hempel and Scotti, but the great ovation was reserved for Caruso after his aria, "Una Furtiva Lagrima," which is, after all, the most exciting portion of the opera.

The street scene (some prosaic soul has set it down on the program as "Main Street"), it should be again recorded, is one of the great accomplishments of the Metropolitan scenic and lighting artists.

Papi was responsible for the bright performance. (A. H.)

De Luca Splendid as "Marouf"

Rabaud's "Marouf," that gorgeously colored, richly bedecked tale of the "Thousand and One Nights," was the offering at the Metropolitan on Friday evening, Nov. 22, when Giuseppe De Luca again appeared as the cobbler of Cairo, whose wanderings lead him to the geni of the ring, the caravan of his imaginings and the hand of the Princess. In the latter rôle, which she created at the initial presentation of "Marouf" last season, Frances Alda sang with brilliancy and again demonstrated her ability to devise costumes that are an unending delight. Both neophytes and those of lengthy experience on the Metropolitan stage might with advantage take a page from Mme. Alda's book on costuming.

De Luca, as usual, contributed a masterly portrayal of the cobbler's rôle and sang the rather uneventful music magnificently. Leon Rothier made a stately *Sultan*, and the shrewish wife, *Fatimah*, was well portrayed by Kathleen Howard. De Segura as the *Vizier* and Thomas Chalmers as *Ali* rounded out the principal figures in the production, which was given under Pierre Monteux's ad-

[Continued on page 37]

Thaddeus Wronski Studios

AFFILIATED WITH

NATIONAL RECORDING LABORATORIES

Studio: 308 W. 56th St.
New York City

Laboratories: 662 Sixth Ave.
New York City

The phonograph recording machine will reveal in minutest details all the advantages and shortcomings of a singer or student's voice.

If interested in quick and serious results write for particulars.

PERSONAL RECORD DEPARTMENT

PROFESSIONAL RECORD DEPARTMENT



Margery Maxwell

An American Contribution
To Grand Opera

Some Casual Press Notices

KARLETON HACKETT—CHICAGO POST

Miss Margery Maxwell again sang excellently with a tone that is pure and true, and her duet with Miss Lazzari had to be repeated.

HERMAN DEVRIES—CHICAGO AMERICAN

Miss Maxwell sang the aria "With Verdure Clad" with praiseworthy refinement of style, her phrasing intelligent and her good taste unerring. Her voice was fresh and clear, evenly blended and most pleasing to the ear.

EDWARD C. MOORE—CHICAGO JOURNAL

Margery Maxwell of the Chicago Grand Opera Association was the soprano, and a very enjoyable one.

HENRIETTA WEBER—HERALD-EXAMINER

Margery Maxwell has the quality of voice especially suited to the definite loveliness of "The Creation" music, the limpid clearness of her tones showing to particularly good advantage in the taxing "With Verdure Clad."

PRESS—GRAND RAPIDS, MICH.

Miss Maxwell captivated her audience with her charming personality as well as her delightful singing.

COURIER JOURNAL—LOUISVILLE, KY.

There is probably no soprano voice in this country that excels Miss Maxwell's in beauty. She has range, strength and sweetness in the superlative degree.

TIMES-UNION—JACKSONVILLE, FLA.

Her voice has much of the quality of that of Galli Curci, a voice of golden timbre.

NEWS AND COURIER—CHARLESTON, S. C.

Miss Maxwell has the qualities that make for success in her profession. She possesses a fresh, vibrant, flexible voice. It is plain that she has cultivated this voice assiduously.

SUN—DURHAM, N. C.

Beautiful and petite in appearance, with a most charming personality, transporting delight rode each sparkling ripple that danced upon the streams of melody.

ENQUIRER SUN—COLUMBUS, GA.

Miss Maxwell's charming personality contributed no little to the tremendous ovation given her. She is one of the most gifted singers Columbus has ever heard.

Familiar Operas Rule the Second Metropolitan Week

[Continued from page 36]

mirable leadership. Metropolitan audiences may well be grateful to M. Rabaud for giving us the delightful *souffle* of "Marouf," which aids considerably in making the Metropolitan menu more delectable. Even if the musical texture of the piece is inclined to wear thin in spots, one cannot be too thankful for an operatic evening that does not end with the death—in great agony—of one or more of the principals. (M. S.)

"Le Prophète"

Every seat in the Metropolitan Opera House was apparently occupied on Saturday afternoon to hear a splendid cast in Meyerbeer's exposition of the filial-love theme. Louise Homer has seldom been in finer voice or done better acting than as the mother of the vacillating pseudo Prophet; her "Ah, mon fils" aria was a thing to remember for its taste and for the mellow beauty of her tones. Caruso measured well up to his own (and evidently to the standees') standards as John of Leyden. Of especial

moving beauty was his singing in the dungeon scene with Mme. Homer, in duo and in solo.

Claudia Muzio's opulent voice with its quality of youthful freshness was marred a little by her fondness for *vibrato* and an occasional "whiteness" in her high notes, but it was fine on the whole, and she visualized well the beauty of that Bertha who unconsciously made so much tragedy in so many lines. Leon Rothier as the villain, Count Oberthal, still pursued her with fluency of tone and majesty of presence. The three *Anabaptists* were splendidly sung by Rafaelo Diaz, Carl Schlegel and José Mardones.

Nothing could make an artistically beautiful thing, perhaps, out of Meyerbeer's idea of music-drama, but Artur Bodanzky did his best to bring out such real melodious beauties as are here and there discoverable in that *rococo* score. The "Coronation March" suffered at the hands of the trumpet choir. But as a spectacle the Cathedral scene and the final explosion were remarkable and the dancing of Galli in the ice fête a thing of joy. C. P.

GREENE SHOWS FINE QUALITIES IN DEBUT

Walter Greene, Baritone. Recital, Aeolian Hall, Afternoon, Nov. 21. Accompanist, Francis Moore. The Program:

Spiagge Amate, Gluck; *Begli Occhi Lucenti*, Falconier. *Mi Parto*, Bottegari, *Quando miro quel Bel Ciglio*, Mozart, *L'Espresso*, Nocchiero, *Buononcini*; *Song Cycle*, "Maud," Arthur Somervell; *La Cloche Felée*, *Les trois Sorcières*, Charpentier; *Fleur dans un Livre*, de Fontenailles; *Chanson Espagnole*, Georges; *The Twelve Days of Christmas*, Austin; *Mary of Allendale*, Nook; *The Cork Leg*, Old Song, Tyrone Version.

It is a long time since a new singer of any kind has in a debut program charmed us so with his diction as Mr. Greene did last week. The book of words supplied with the program was totally unnecessary; in his Italian and French he distinguished himself, quite as in his English.

Someone has said that a singer whose diction is worthy is an artist one can enjoy. It is true in the main, and in Mr. Greene's case it was more than applicable. Here is a young man, who has style, a fine robust voice—we would call it a bass-baritone—an intelligent singing method and a good presence. His music he knew thoroughly and delivered it with honorable directness. He is quite free from pose, affectation or mannerism. What he needs is experience in

singing recitals and a development of greater variety of expression. We would suggest, too, a brightening up and lightening at the same time of his vocal color-scheme.

It must have been gratifying to Herbert Witherspoon, Mr. Greene's vocal preceptor, to hear him sing the Somervell "Maud" cycle, for twenty years ago Mr. Witherspoon brought it out in London. The cycle is not great, but the six songs are very agreeable and as Tennyson settings they are valuable. Mr. Greene did them sympathetically and had to repeat "She Came to the Village Church" and "Birds in the High Hall Garden." We wish to thank the baritone for bringing back to our concert-rooms the two stunning songs of Charpentier, and to compliment him on his singing of them. The de Fontenailles song was charming and won a repetition, as did the Georges "Chanson Espagnole," which Mr. Greene sang in colors of red and yellow! Diction, the kind we have spoken of above, made the Austin "Twelve Days of Christmas" a joy. And the line of the lovely old "Mary of Allendale" was preserved with discretion; there is a better accompaniment to this song published, we would advise, than the one used on this occasion.

The debut was eminently worth while and introduced a singer who should be a familiar figure ere long in the concert field. The audience applauded the singer's efforts earnestly.

Mr. Moore played the piano accompaniments not only beautifully from the technical and musical standpoint, but also without ostentation, which can be said of but few who preside "at the piano these days." A. W. K.

It was erroneously stated in *MUSICAL AMERICA* for Nov. 23 that William Strubani, tenor, an artist-pupil of Lionel Robsarte, was formerly a baritone with the Society of American Singers. Mr. Strubani was with the Hinshaw Opera Company.

FREDERICK W. VANDERPOOL



Surely you want a copy of the new booklet containing biography and excerpts from Mr. Vanderpool's songs.

Tear off and mail coupon to

M. WITMARK & SONS
New York
City

Please send me
F. W. V. Booklet

Name.....

Address.....

City.....

State.....

Department "C"

Management

Chicago Grand Opera Association
Auditorium, Chicago



ST. JOHNSBURY, VT.—The South Church of this city has engaged Mrs. Martin, supervisor of music in the public schools, to train a young people's chorus.

ROCKVILLE, CONN.—With Mrs. Marion Murless Chapin as soloist, the first concert of the Teachers' Club Course was held recently. Mrs. Chapin was ably assisted by Raymond Havens, pianist.

BETHLEHEM, PA.—The Bass Clef Club has resumed rehearsals for the season under the leadership of T. Edgar Shields, organist of Nativity Episcopal Church, this city, and for the Bethlehem Bach Choir.

WASHINGTON, D. C.—The Rubinstein Club has begun rehearsals for the season, introducing the new director, Claude Robeson, and accompanist, Mrs. Howard Blandy. The first concert has been arranged for January.

MANCHESTER, CONN.—Beatrice McCue, the contralto, cousin of Mrs. W. B. Rogers, sailed for France recently to sing at concerts for the soldiers abroad. Miss McCue enlisted several months ago, but did not receive her sailing notice until last week.

HOMESTEAD, FLA.—The Répertoire Club held its first meeting of the year on Nov. 8. The subject was "Patriotic Songs of To-day." The program was given by Mrs. E. M. Horton, Mrs. Thomas Brewer and Mrs. R. H. Fitzpatrick.

WATERLOO, IOWA.—Francesca Zarad, soprano, gave a concert at Grace M. E. Church on Nov. 20. Mme. Zarad's concerts are for the benefit of the rehabilitation of blinded soldiers of the Allies. A large audience was delighted with her singing.

PLAINVILLE, CONN.—An organ recital was given on Nov. 20 to dedicate the new organ at the Church of Our Saviour. The organ was presented in memory of the Rev. Edward Livingston Wells, the founder and first rector of the parish.

CHARLES CITY, IOWA.—The Vimy Ridge Orchestra and Chorus, twelve wounded soldiers, all of whom are professional musicians, gave the first concert in the Forum course on Nov. 24. There was a large, appreciative audience in evidence.

RUTLAND, VT.—The Rutland Community Orchestra has resumed rehearsals after several weeks' cessation during the epidemic, and is making plans for another concert. Its first concert last season netted a large sum for a local charity. B. A. Brehmer is directing the orchestra.

BOSTON.—The official song of the U. S. Radio School in Cambridge is "In the U. S. Radio," composed by Company Commander J. B. Rowden. It has just been published by the Ditson's. The song has also become popular at the Naval Aviation Training Camp at Pensacola, Fla.

COCOANUT GROVE, FLA.—Elsie Maria Johnson gave a War Camp Community concert at the Congregational Church on Nov. 10. The first part of the program, consisting of old, familiar melodies, was given out of doors beneath the arches in the courtyard of the church. The formal part of the program was given in the auditorium of the church, with Mrs. Iva Sproule Baker as accompanist.

BETHLEHEM, PA.—At the annual meeting of the Central Moravian Church choir last week, of which Dr. Albert G. Rau is conductor, these officers were elected: Martha Wunderling, president; Samuel D. Luckenbach, vice-president; Lizzie Schwab, secretary; Carrie Bellie, treasurer; Russell V. K. Eberman, Mrs. R. V. K. Eberman, Harriet K. Miksch and Fred Mease, membership committee.

LIMA, OHIO.—With but a few days' preparation the Great Lakes Concert Quintet, an organization of enlisted "Jackies," gave a concert on Nov. 22 at Memorial Hall to a moderate sized but highly enthusiastic audience.

CHARLES CITY, IOWA.—Three members of the Charles City Concert Band, William J. Smith, Ralph Jones and E. A. Jones, manager of the band, have joined the 35th Field Artillery Band at Camp McClellan, Alabama. The leader of this band is W. L. Griffin, former leader of the Charles City Concert Band.

LANCASTER, PA.—Victory and peace were doubly celebrated here on Nov. 12 with a parade in the afternoon and a concert by the French Army Band in the evening at the Fulton Opera House. The program of the soldier-musicians under the direction of their leader, Captain Gabriel Pares, was well received.

HOMESTEAD, FLA.—The Redland Farm Life School celebrated peace day appropriately with a concert by the band from the Naval Air Station at Dinner Key, the male quartet and also the orchestra, with Mr. J. A. C. Riach as soloist and conductor of the Liberty "sing." Mr. Riach sang "The Americans Come" with fine effect.

WASHINGTON, D. C.—At the recent piano recital of the pupils of Louis A. Potter, Jr., Hermann Hoffmann, solo violinist of the U. S. Marine Band, gave a brilliant interpretation of the Grieg Sonata in G Minor, with Mr. Potter at the piano. Mr. Potter also was heard in a solo number. Fourteen students displayed their pianistic abilities in a creditable manner.

BURLINGTON, VT.—Mlle. Alice Verlet, formerly of the Paris Grand Opéra, appeared for the first time in Vermont on Wednesday evening, Nov. 20, giving an Edison tone-test demonstration at the First Church auditorium, under the management of Bailey's Music Rooms. She was warmly greeted by a capacity audience. Jacques Glockner, 'cellist, assisted her in the program.

ALBANY, N. Y.—Dr. Alfred Hallam, who has been music director at the First Reformed Church for the past year and organized the Albany Community Chorus, has resigned to take up the work of conducting war camp community music in Boston. J. Austin Springer gave an organ recital Nov. 21 at the Third Reformed Church, assisted by Leilah Abrams, harpist, and Edgar S. Van Olinda, tenor.

LIMA, OHIO.—The Music Study Club, an organization of professional and business young women who are also musicians, has been reorganized, and under the leadership of Anna Cantwell will take up serious work this winter. The members are Miss Cantwell, Cecilia Boyle, Lucile Curran, Esther Killoran, Pauline and Viola Jacobs, Esther Leahy, Aileen O'Brien, Geraldine Duffield, Julia Dimond, Florence Hughes and Kathleen Hanley.

WASHINGTON, D. C.—Music is a weekly feature at the Soldiers' Convalescent Home, where Mrs. Lillian Chenoweth is in charge. Among those who have helped to cheer these boys from the front are Mrs. Jack Bowie, soprano; Ritchie McLean, contralto; Mrs. Kinsella, pianist, and the National Quartet. This home is supervised by Mrs. Lane, wife of the Secretary of the Interior, and is financed by that department.

NEW HAVEN, CONN.—Dr. Horatio W. Parker, conductor of the New Haven Symphony Orchestra, has selected as one of the novelties for performance at an evening concert of the orchestra during the season Mana Zucca's "Fugato-Humoresque" on the theme of "Dixie." It will be the only composition by a woman composer that the New Haven orchestra has presented. The composer has been asked to be present at this concert.

JAMAICA, N. Y.—Claire Lampman, contralto, and Russell Thompson, boy soprano, gave a successful recital at the Jamaica Training School, on Nov. 16, for the benefit of the United War Work campaign. The program consisted of French and English songs. Mrs. Walter W. DeBevoise accompanied the artists most effectively.

NEW HAVEN, CONN.—An announcement has just been made by the Yale School of Music that there are to be three chamber music concerts this season. The attractions will be the Berkshire Quartet, Dec. 4; the Letz Quartet, Dec. 18, and the Elshuco Trio, Jan. 8. All these are to be given in the concert hall of the Yale School of Music.

BURLINGTON, VT.—With the cessation of the influenza epidemic, normal conditions in music matters are once more prevailing. Mrs. William Remington, wife of Bishop Remington of Minneapolis, went recently to the "Y" hut at Fort Ethan Allen and gave another charming evening of music for the troops. She was warmly greeted.

LANCASTER, PA.—Despite the pressure of war campaign work, a fairly good-sized audience greeted the Conley Concert Company of Philadelphia on Nov. 14 in a benefit performance for the Free Kindergarten Association. Mildred Faas and Henry Gurney, who have sung in this city a number of times as soloists in the Lancaster Choral Society, were again welcomed.

LAWRENCE, MASS.—The first of a series of organ recitals was given on Nov. 18 in All Saints' Church, Methuen, by Frederick Johnson, one of the most favorably known organists in this section of the State. Mr. Johnson gives a yearly series of recitals which always creates unusual interest. Among Monday's numbers in which interest chiefly centered were the Franck Chorale in E, the Saint-Saëns Rhapsodie in E and the Bach Fugue in G Minor.

BROOKLYN, N. Y.—The Philomela Ladies' Glee Club of Brooklyn will hold the first of two subscription concerts in the music hall of the Academy of Music on Tuesday evening, Dec. 3. The club on this occasion will give a joint program with the Brooklyn Symphony Orchestra, George C. Flint, conductor. The numbers will be chiefly the work of Brooklyn composers. The club will present as assisting artist its own conductor, Etta Hamilton Morris, soprano.

LIMA, OHIO.—John L. Thomas of Boston, for years a member of the Harvard Quartet and formerly a member of "The Meistersingers" of that city, is the new director of Trinity M. E. choir, the largest in this city. Emma Graham Thomas, his wife, formerly organist of the First Baptist Church in Boston, will, together with Mr. Thomas, direct the musical features at Trinity. Mr. and Mrs. Thomas will alternate between Toledo and Lima, having studios in both cities.

BETHLEHEM, PA.—The choir of Holy Trinity Lutheran Church gave a sacred concert on Nov. 24, under the direction of I. H. Bartholomew, organist. A special feature was the singing of the "Inflammatus" Chorus from the "Stabat Mater," with new words, giving it the added significance of a patriotic version. The soloists were Mrs. Kenneth Kemmerer, soprano; Mrs. L. W. Landes, contralto; Charles Eberts, tenor; Paul T. Deibert, bass; James Bender, violinist.

NORTHAMPTON, MASS.—A meeting of the Clef Club was held at Smith College, on Nov. 18. "Danse Orientale" and "Valse," two original compositions, were played by Selma Pelonsky. Elizabeth Merz, pianist, and Rosalind Bement, violinist, gave two composition arranged for violin and piano by Miss Merz. Rosalind Bement, accompanied by Helen Howes, played a "Night in Siberia," which she had composed. Helen Howes then gave a "Polonaise" and "Consolation."

CHARLES CITY, IOWA.—At least 4000 persons gathered in the park at Cedar Falls at the peace celebration on Nov. 11 to sing patriotic songs. They were accompanied by the band and led by Prof. C. A. Fullerton, head of the Conservatory of Music at the State Teachers' College. The Federated Clubs of the city gave a largely attended musicale at the Episcopal Guild Hall, Nov. 15. Those on the program were Mrs. Eldora Spear, Mrs. Charles Harding, Jane Allison, Ethel Waller, Mrs. Grace Merckel, Pamela Fluent and Jessie Dodd.

AMHERST, MASS.—After the regular meeting of the Woman's Club, at Masonic Hall, a musicale was given, devoted to Indian and negro music, and to the works of MacDowell. Miss Kidder gave piano numbers of Indian music; Mrs. A. B. Beaumont sang a group of negro songs, Mrs. Ralph Watts and Ida Bridgman played four-hand pieces by MacDowell, and L. Wayne Army gave 'cello numbers. Mrs. Wayne Army sang MacDowell songs and Mrs. Charles Tilson gave piano numbers by MacDowell.

CHARLES CITY, IOWA.—The School of Music at Grinnell College, Grinnell, has recently made three changes in its faculty. Mrs. Bertha Shutts Smiley, who was for a number of years a piano teacher in the School of Music, has returned to her former position with the school. Grace Nicholson is a new member of the piano faculty. Dwight E. Cook, tenor, has been secured for the department of singing. Mr. Cook received his musical training entirely in America and is a native of Iowa.

LANCASTER, PA.—"Pennsylvania Composers" was the theme of the first working musicale of the Musical Art Society held on Nov. 13 at Emerson Hall. A comprehensive talk on the subject was given by Ethel Feagley preceding the concert. Those who participated in the program were Ethel Feagley, Helen Wohlson, Esther Kendig, L. Gertrude Lingerfeld, Grace Seyfert, Esther Wolf, Mrs. H. C. Kuhns, Helen Kraus, Frances Brand, Elizabeth Charles, Anna Martin, Helen Boehler and Mrs. C. J. Koch.

BUFFALO, N. Y.—The Chromatic Club has prepared for its coming season's program a series of meetings which will be illustrative of the psychology of musical history. The meetings are under the direction of Mrs. Frank H. Russell, and she will begin each concert with an explanatory foreword. The first meeting was held on Nov. 16 and started with an introductory talk by Mrs. Russell. Folk-songs were then sung by children. At the coming meetings there will be programs which will range from the works of Palestrina to modern music.

MIAMI, FLA.—The formal opening of the Florida Conservatory of Music and Art was delayed until Thursday, Nov. 7, because of the influenza epidemic. The faculty gave a reception and the opening of the exhibition of paintings and a program by the faculty were features of the evening. The president, Knaut Felix, presented the following teachers to the public: Mme. Leona Driesbach, director; Louise Morris, piano and theory; Louise Jackson, piano; Viola Hall, violin; Margaret Mearns, oratory, and Mrs. W. K. Walton, interpretative dancing.

BALTIMORE, MD.—The Poole Engineering & Machine Company Military Band gave a concert at Albaugh's Theater last night before an enthusiastic audience. These industrial workers have been under the musical guidance of Edmund Hammerbacher and the program gave evidence of careful preparation. The concert as a whole pointed creditably to the firm's interest in its workers and to their belief in the beneficial results of music. The conductor was represented as a composer with several violin solos, played by Max Rosenstein, and a Canzonetta and March for band.

ALBANY, N. Y.—Alma Webster Powell gave a lecture-musical Nov. 18 before the music section of the fine arts department of the Albany Woman's Club at the Historical Society Building. Dr. Powell spoke on "Music in the Home" and made a plea for free schools of music. She sang a group of songs descriptive of different phases of life, including the waltz song from "Romeo and Juliet," by Gounod; "When You Through Life's Gardens Go," by Ribna, an old English nursery song, a religious aria from Massenet, and "When Love Is Kind," illustrating the love of the middle ages.

ALBANY, N. Y.—An "Over the Top" concert was given Nov. 20 at the Vincenzian Institute for the benefit of St. Vincent De Paul's Church. The program was given by Schenectady entertainers, Edward A. Rice, violinist; Earl E. Rice, pianist, and John Foley, tenor. The musical entertainment given Sunday evening at the State College for Teachers for the soldiers' training detachment comprised numbers by Regina L. Held, violinist; Grace Held, soprano; Madelyn Preiss, contralto, and Joseph De Stefano, tenor. Lydia F. Stevens gave the last of a series of organ recitals Thursday evening at the Emmanuel Baptist Church, assisted by Cordelia L. Reed, soprano soloist.

Chicago Concert Season Taking On Its Old Time Activity

Fine Recitals by Czerwonky, Heifetz and Guiomar Novaes and Helen Stanley Are Features of Week—DeLamarter Displays His Abilities as Program Maker—Music Plays Big Part in "Victory Meeting"

Chicago, Nov. 23, 1918.

IN spite of the opera having been the big event of the week in Chicago, the concert season, having finally recovered from weeks of influenza depression, began to lift itself up again to its former position of importance. One of the most interesting occasions was the first appearance here in recital of Richard Czerwonky, violinist, formerly concertmaster of the Minneapolis Symphony Orchestra, but now definitely and permanently located as a Chicago resident. He appeared at the Playhouse Nov. 17 with that excellent and sensitive pianist, Edgar Nelson, as his accompanist.

It is a somewhat strange turn of circumstances that never brought Czerwonky in recital to Chicago before. Both as musician and interpreting artist he stands among the great ones of the violin. For once a fine artist had an audience worthy of him on his first appearance. The Playhouse was crowded and many were turned away. The recital was of a kind to give full reward to those who were there and arouse hopes for a future appearance for the benefit of those who could not hear him.

Czerwonky played with a big, warm, resonant tone, apparently infallibly on pitch and with a complete technical equipment behind him. He began his recital with Bach's unaccompanied "Chaconne" and continued with the D'Ambrosio Concerto in B Minor. For some reason this number is not played as frequently as it should be, being so seldom heard that it is almost a novelty. It is written along large lines, and becomes somewhat pompous in effect, but is grateful to both the soloist and the audience. There followed a group of short pieces having a special interest, since they were composed by four violinists who are now in the service of the United States. In detail they were Spalding's Prelude in B; Hochstein's "Minuet in Olden Style"; Stoessel's "Humoresque," and Macmillen's "Serenade Nègre." A more charming set has seldom been heard, and the artist deserves credit for having brought them to attention as well as for the charming style in which he played them. Another group which included a number by Czerwonky himself concluded the program, but another musical event at the same hour made it impossible to hear it.

The other event was Jascha Heifetz, who was at Orchestra Hall. The scene at the recital of this sensational young violinist was almost a duplicate of what occurred at the same place several times last season. There was an audience which took every seat in the house and then overflowed to the stage until it had to be moved back to allow Heifetz to take his place; there was a program differing in details but the same in character as he had played before; there was the same heavenly tone during the performance; and the same mad enthusiasm after it.

Heifetz, unsmilingly grave of demeanor, began with Tartini's Sonata in G Minor and then proceeded to the Mozart A Major Concerto. Two groups of shorter numbers made up the rest of the program, but it was nearly six o'clock

before the audience got through with its appreciation and its demands for encores. His vogue is enormous, and he deserves it thoroughly, for here was an afternoon not only of the fine tone which is his, but of general fine playing.

Kinsolving Musical Mornings Begin

The Kinsolving Musical Mornings began a new season at the Blackstone Hotel on the morning of Nov. 19. Eleven o'clock just after the opening of the opera season would seem to be as poor a time as possible to attract an audience, but a large audience was present, which presages favorable conditions for the musical season. The program, scheduled as triune, became a joint recital by Guiomar Novaes, pianist, and Helen Stanley, soprano. The third member, Salvatore de Stefano, harpist, was ill with influenza and will fill his engagement later in the season. The other two lengthened their share of the program somewhat and thereby filled out the morning to complete satisfaction.

Miss Novaes displayed herself as an ideal Debussy player, with "La Soirée dans Grenade" as her medium of demonstration. There was a glittering performance of Liszt's "Dance of the Gnomes," and two very entertaining little pieces by Paderewski, composed in the period before he conceived the idea that he ought to write a symphony. Miss Novaes displayed herself as favorably in the concert-room as she had a couple of weeks previously when she was the soloist with the Chicago Symphony.

Mme. Stanley, since her last appearance in Chicago, has gained in both poise and clearness of enunciation. She had a lovely voice in the beginning, and this she still has. Her great mistake was in the choice of songs, for with the exception of Martini's fine old "Plaisir d'Amour" and Fourdrain's fascinating "Promenade of a Mule," they were not as good songs as she was a singer.

DeLamarter Offers Rabaud's Symphony

For the first time of the season Eric DeLamarter had full charge of program arrangement as well as the conducting of the Chicago Symphony Orchestra's pair of concerts on Nov. 22-23. He signalized the occasion by giving a first local performance of the E Minor symphony by Henri Rabaud, the new conductor of the Boston Symphony Orchestra. It was a graceful act of welcome to the visiting composer, but more than that, it was a performance of an interesting piece of music.

On first acquaintance it gave the impression of being conservative without being in the least reactionary. Rabaud would seem to believe that by no means all the good melodies have been exhausted from the diatonic scale, and that this symphony is the testimony to the faith that is in him. Some of the work is perhaps a little sketchy in outline, melodic lines unfinished, at times mere melodic hints of what another composer would have carried through to completion. This is the case only in part of the work. At all times its unfailing good humor and good sense keep up the charm. Throughout the entire score there was evidence that the composer respected the qualities of logic and compactness and that he had an expert knowledge of when to stop.

Elgar's "Froissart" Overture was exhumed from the files after a number of years of silence to serve as an opening number, and Dukas's merry and sprightly conceit, "L'Apprenti Sorcier," closed it. In this program Mr. DeLamarter was at the highest point he has yet reached as a conductor, having gained greatly in authority and energy in his interpretations, while still retaining his fine musicianship.

The soloist was Mrs. Vera Kaplun Aronson, pianist, who played the Saint-Saëns G Minor Concerto. Her performance was well studied and accurate, without being particularly fiery or dashing. A "Victory Meeting" at the Coliseum

on the night of Nov. 22 was featured by an elaborate musical program in combination with the speech making. Mr. DeLamarter and the Chicago Symphony Orchestra played several numbers, alternating with the Great Lakes Band; there was a big chorus of combined choral societies and children's organizations under the direction of Herbert E. Hyde, being the contribution of the Civic Music Association; and a pageant, "The Calling of the Nations," was presented. Finally, Herbert Gould, song leader at Great Lakes, directed the audience in community singing. EDWARD C. MOORE.

VAN VLIET DISPLAYS MUSICIANLY QUALITIES

Cornelius Van Vliet, 'Cellist. Recital, Aeolian Hall, Evening, Nov. 27. The Program:

Sonata, Valentini; Seven Variations on a Theme from Mozart's "Magic Flute," Beethoven; "Decameron" Suite, Gouvy; "Variations sur un Thème Rococo," Tchaikovsky; "Carnival Scenes," Kamp; "Tarantella," Jeral.

An interesting program was offered to a well pleased audience by Cornelius Van Vliet, 'cellist, on Wednesday evening, Josef Adler assisting at the piano. Mr. Van Vliet draws a tone in the main sweet and occasionally sonorous from his instrument, and he displayed considerable technical skill in its handling. He evidently desires to avoid over-saccharine effects, too common in the playing of the average 'cellist, and as a result gets a somewhat cold tone on occasion, but his rhythmic sense is a good one and his musicianly feeling undoubted.

All these characteristics were notable in his playing of the Valentini Sonata, which was liberally applauded. The piano accompaniment perhaps lacked sufficient individuality in the following number, the Beethoven variations on a Mozart theme, but improved in the "Decameron" suite, new to New York. In the latter a simple theme is developed charmingly on various lines, and Mr. Van Vliet's skill brought out especially the poetry of the "Villanelle," the daintiness of the "Capriccio" and the rhythmic abandon of the "Hongroise."

Another novelty was given in the "Carnival Scenes," by Kamp, and the "Tarantella" of Jeral closed a program which, if constructed more along salon than recital lines, was eminently suited to the taste and delicacy of the interpreter. C. P.



Richard C. Bourk

DENVER, COL., Nov. 14.—As the result of pneumonia brought on by an attack of influenza, Richard C. Bourk, assistant conductor of the Broadway Theater and one of this city's most prominent musicians and composers, died here this week. Mr. Bourk was born in Denver, graduating from the East Denver High School. He went East to study, then returning to Denver. Mr. Bourk had also had much success with his compositions. Several years ago the Denver Philharmonic Orchestra presented his "Fall of Nekomis," and last year it gave "The Red Swan," both works inspired by lines from "Hiawatha." This year Walter Damrosch has chosen to give the first of these works on his programs with the New York Symphony.

Linnie Love

TACOMA, WASH., Nov. 15.—Linnie Love, soprano, of Seattle and New York City, died at the base hospital at Camp Lewis on Nov. 12, after an attack of influenza.

During the epidemic quarantine Miss Love, with her recital associate, Lorna Lea, had become a voluntary prisoner at the camp, in order that she might help in entertaining the soldiers. Both she and Miss Lea were taken with the disease, although Miss Lea recovered.

Miss Love had lived in New York for seven years, appearing in concert and teaching. With Miss Lea, she had been

METROPOLITAN STARTS SUNDAY NIGHT CONCERTS

Rosen, Easton, Braslau and Kingston in First of Hageman Series—Début of W. J. Guard, Composer

The initial concert of the Sunday night series at the Metropolitan Opera House drew a large audience, well pleased with the endeavors of a splendid quartet of artists and the conducting of Richard Hageman.

Splendid in its tonal interpretation was the playing of Max Rosen, who as guest soloist played the Saint-Saëns Concerto in B Minor, and a group of pieces by Burleigh, Elgar and Sarasate, after which he was acclaimed enthusiastically.

Florence Easton, Sophie Braslau and Morgan Kingston were the Metropolitan soloists heard. Miss Easton sang the air of Lia from "L'Enfant-Prodigue" of Debussy, giving two additional numbers in response to the greeting which she received. Miss Braslau gave Massenet's aria from "Marie Magdalene," following this with a lighter group of songs in the second part. One of the most enjoyable features of the evening was the surprise given the audience in the singing by Miss Braslau of a song, "Our Flag," by William J. Guard, publicity manager of the Metropolitan. To the words by Frank Lawrence Jones Mr. Guard has written a song sincerely patriotic and melodious, and it gained an ovation from the composer's vast host of friends. Morgan Kingston was in especially fine voice in the "Ridi Pagliaccio."

The orchestral offerings, all excellently done, included Sibelius's "Finlandia" and a Bizet suite.

Leo Ornstein's Activities

Leo Ornstein, who has entirely recovered from the nervous breakdown from which he suffered recently, and who has during the last week given successful recitals at Montreal, Rochester, St. Louis, Chicago and Milwaukee, will return to New York to play next Sunday afternoon at the Hippodrome. Monday, Dec. 2, Mr. Ornstein will appear at Johnstown, Pa., under the management of Mr. H. W. Scherer. On Saturday afternoon, Dec. 7, at Aeolian Hall, Mr. Ornstein will give his second New York recital, postponed from Nov. 16. At Philadelphia, on Dec. 12, he will be at the piano at the Little Theater, under Arthur Judson's management, when Greta Torpadie will sing a group of Mr. Ornstein's songs. That same evening Mr. Ornstein will leave for the Middle West to play recitals at Akron, O., Canton, O., and Keokuk, Ia.

a member of the Metropolitan Opera Quartet, and for seven years had been appearing jointly in concert with Miss Lea. Since the war the two singers had devoted much of their time in camp entertaining. For a while Miss Love had been in charge of the music at Camp Blauvelt in New York, and before going to Camp Lewis had appeared at many of the Pacific Coast camps. Miss Love had also composed several works, among them a three-act operetta, "Jack and the Beanstalk"; a one-act musical comedy, "Toyshop," and two patriotic songs, "My Liberty Boy" and "Spirit of Camp Bluefields." As a tribute to Miss Love, all the Y. M. C. A. huts at the camp observed a short prayer service Tuesday evening.

Helen Clark Nelson

PORTLAND, ORE., Nov. 22.—Helen Clark Nelson passed away at San Francisco, Cal., on Nov. 12. Mrs. Nelson was MUSICAL AMERICA's first correspondent at Portland, a position which she held until her marriage and removal from that city. She was the niece of Mrs. Edward Alden Beals, whom she was visiting at the time of her illness which suddenly terminated in bronchial pneumonia. E. A. B.

Grace A. T. MacLean

Grace Anita Thomas MacLean of Brooklyn, formerly well known as a church and concert singer, died of pneumonia on Nov. 14. She was the wife of Charles Agnew MacLean, managing editor for the publishing house of Street & Smith. Mrs. MacLean was thirty-three years old.

Alfred Arthur

CLEVELAND, O., Nov. 22.—The death of Alfred Arthur, for thirty years director of the Cleveland School of Music, removes a musician who has done much for the advancement of art in this city. A. B.

ALBERTO BIMBONI

VOCAL STUDIOS

Italian and French Répertoire.

Preparation for OPERA and RECITALS

327 West 76th St. Schuyler 3430

Assistant and Sec'y: Miss Winfried Rohrer

ROBSARTE

Operatic Tenor Tone-Specialist

Teacher of many distinguished Artists here and abroad

Hotel Woodward—Broadway at 55th Street

Telephone Circle 2000

THE REED-HOSFORD MUSIC SCHOOL

MARY REED—Piano (Leschetzky Technique) EMMA HOSFORD—Voice

Studios—30-615 Huntington Chambers—Boston

226 Merrimack St., Lowell

MONTESANTO HERE WITH ITALIAN-ENGLISH DICTIONARY

Celebrated Italian Baritone Will Appear in Leading Rôle of New Puccini Opera — Saw Service in Italian Army for Three Years—Italy's Army Also a Singing Army, with Neapolitan Songs as Their Favorites

MONTESANTO—a name with which to conjure! Mount of the saint, or holy mountain. In the great land of Smith and Jones it has a distinction in its soft rhythm, in what the composers would call its melodic line.

The name looms big in the current musical news as identifying the new baritone who made his début with the Metropolitan Opera Company this week. We sought him out last week at his temporary home in the Anscopia and found him to be tall, handsome, lithe and most affable. On the table, barely discernible among the jumble of trunks and packing boxes, were two volumes that told their own story. The one was an Italian-English dictionary and the other was the score of Puccini's new opera, "Il Tabarro," in which Luigi Montesanto will sing the leading rôle at its world-première this season.

Interviewing a distinguished foreigner when your only available means of intercommunication are not on speaking terms isn't the easiest matter in the world.

Fortunately we had the linguistic help of the effervescent Gianni Viafora on one side and Signor Montesanto's secretary on the other. The singer's wife, a tall, beautiful and exceedingly tactful and genteel person, took a keen interest in the proceedings.

Here, then, is the translation of the replies to our cross-examination:

"For three years I have been in the Italian army, serving in the signal corps. Italy has been exceedingly considerate of its artists. Without granting them immunity from military service the government has placed musicians in positions calculated to preserve their talents for future national glory. In this way I had the opportunity many times to sing in the camps for our brave soldiers.

"But our government was not neglectful of the advantages that would accrue through having Italian art spread through foreign lands. Therefore, when conditions made it possible, I received leave of absence to sing in Buenos Ayres, from which city I came direct to New York.

"Your American army is not the only singing-army. One hears much music in the Italian military camps. I cannot say, however, that we have developed any noteworthy songs of particular significance so far as the war itself has been concerned. Mostly our soldiers sing the Neapolitan folk-songs."

Montesanto was born thirty-one years ago in Palermo. After taking a short course in vocal instruction he began serious study with his own common sense as his teacher. He developed himself as a singer and while still in his teens made his début in a small city near Venice as *Escamillo* in "Carmen."

His rise to success was rapid. He sang in Palermo, at the Regio in Turin, at the Reale in Madrid and at La Scala in Milan. It was here that he sang under Toscanini's baton and was accordingly brought to the attention of Giulio Gatti-Casazza. It was here also that he sang with Caruso and Muzio in "Pagliacci" when the celebrated tenor paid his last professional visit to Italy.



Luigi Montesanto, the New Metropolitan Baritone. The Upper Left Hand Photograph Shows Him in His Italian Army Uniform. In the Center He is Shown as "Barnaba" in "Gioconda" and on the Right as "Don Carlos"



This is not Montesanto's first visit to America. Five years ago he was a mem-

ber of the Leoncavallo Company which gave performances in San Francisco. It was then that the astute Cleofonte Campanini engaged him for Chicago, but the heavy hand of war made scraps of paper out of contracts. Subsequently the Metropolitan tried to get him, but the Italian Government at



that time refused to sanction his transfer from Scala.

When Puccini's new operas were scheduled for production in New York the composer expressed the wish that Montesanto appear in "Il Tabarro," the leading rôle of which is written for the baritone. P. K.

HOFMANN ENTRANCES NEW YORK THROUGH

Josef Hofmann, Pianist. Recital, Saturday Afternoon, Nov. 23. The Program:

Variations in D Minor, Handel; Pastorale, Capriccio, Scarlatti; Sonata, Op. 101, Beethoven; Polonaise in F Sharp Minor, Nocturne in B Major, Valse in E Flat Major, Scherzo in B Flat Minor, Chopin; "Orientale," Stojowski; Melodie in F Major, Rubinstein; "La Jongleuse," Moszkowski; Twelfth Rhapsody, Liszt.

Those who thought they detected in Hofmann's playing during the past year or two tokens that the slumbering emotionalism of this artist was at last aroused may have been disappointed at themselves last Saturday afternoon. No such quality was discovered in Hofmann's playing, but perhaps it would be demanding too much to have this quality added to his superlative art. The first three compositions were models of clarity and gelid beauty.

His performance of Beethoven's Op. 101 was overwhelming for its poetry and transparency. Hofmann's trick of deliberately magnifying some relatively unimportant figure first came into play in the *Vivace* movement. Throughout he maintained his own hesychastic individuality. Hofmann's Chopin is the Chopin of tradition, so it was almost a relief to pass to the *salon* group after

this period of morbid depression, deepened by the melting, humanate Hofmann tone.

Carnegie Hall was packed to its doors. stage and all. A. H.

WEAR MASKS AT CONCERTS

San Franciscans Resume Interrupted Activities Under Difficulties

SAN FRANCISCO, CAL., Nov. 18.—Although everyone is still compelled to wear gauze masks, the theaters and amusement places have reopened and musical activities are beginning, after three weeks' cessation on account of the epidemic of influenza.

On Sunday afternoon a "Victory Sing" was held in Golden Gate Park, when a great chorus, supported by the Municipal Band and led by Alexander Bevani fittingly celebrated the armistice news. Loisa Patterson Wessitsh, accompanied by Mrs. Robert Hughes, sang "La Marseillaise," and Ernest Paul Allen, violinist, played Sarasate's "Gypsy Airs" and an interesting arrangement of patriotic melodies.

Concerts and entertainments for soldiers and sailors have been resumed by the War Camp Community Service. Carl E. Anderson has been appointed director of this division, while the music committee, May Sinsheimer, chairman, continues its work.

The California Theater has inaugurated

the largest theater orchestra on the Pacific Coast and promises its patrons exceptional musical programs which will alternate with the pictures shown and aid materially in their production. Herman Heller is the leader and the orchestra at present numbers 30 pieces. E. M. B.

Association to Aid Wounded Soldiers Planned at New England Conservatory

BOSTON, Nov. 23.—An association composed entirely of cripples, with the object of aiding wounded soldiers returning from France, is to be organized at the New England Conservatory of Music, Dec. 9. V. O. Robertson, director of the vocational training division of the State Industrial Accident Board, himself a cripple, said every cripple in the State would be invited and the card of admission would be an amputation or crutch.

C. E. Le Massena Becomes Editor of "El Comercio"

C. E. Le Massena, formerly editor of the *Musical Advance*, has recently become editor of *El Comercio*, the oldest Spanish export journal in the world.

Following the recital of Florence Macbeth in Detroit, Mich., last week, Daniel Mayer, her manager, received the following telegram from the Central Concert Company:

"Florence Macbeth, whom we engaged from you to take place of Barrientos, who was unable to fill date, was a pronounced success and will be re-engaged for next season."

MEHLIN
PIANOS

Are considered by expert judges to be the finest now made. They contain more valuable improvements than all others.
Grand, Inverted Grand and Player-Pianos
Manufactured by
PAUL G. MEHLIN & SONS
Warerooms 4 East 43rd St., New York
Send for Illustrated Art Catalogue

KURTZMANN Pianos

Are Made to Meet the Requirements of the Most Exacting Musician—SOLD EVERYWHERE

C. KURTZMANN & CO., Makers, 526-536 Niagara Street BUFFALO, N. Y.

BUSH & LANE Pianos and Player Pianos
Artistic in tone and design
Bush & Lane Piano Co.
Holland, Mich.

WEAVER PIANOS

AN ARTISTIC TRIUMPH
WEAVER PIANO COMPANY, YORK, PA.